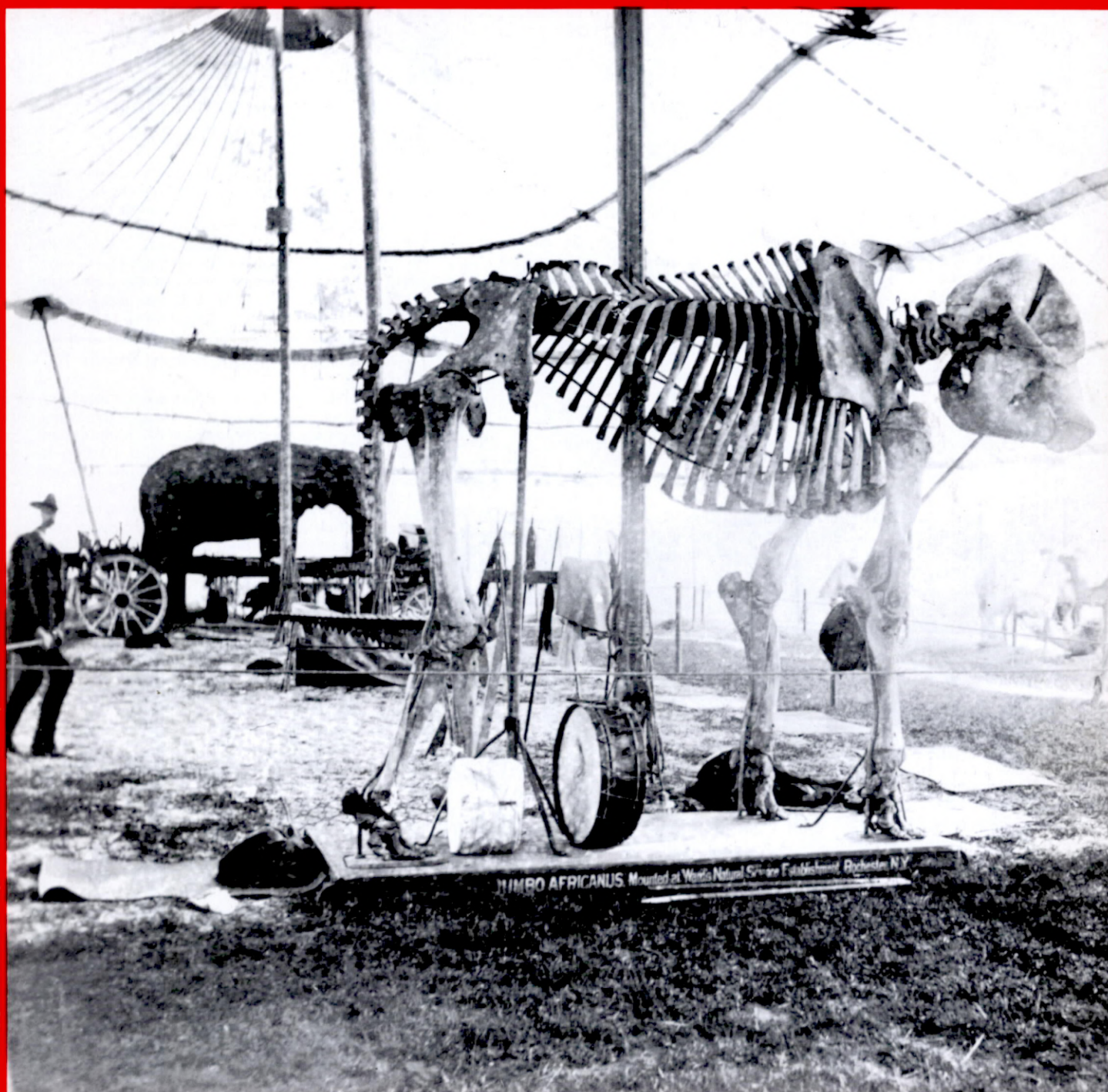


BARNES 1915-16

BANDWAGON

THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY



JANUARY-FEBRUARY 1983

BANDWAGON



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DO NOT SEND DUES PAYMENTS EARLY

The dues and subscription notice for the coming year will be mailed early in April. The new fiscal year of the Circus Historical Society begins May 1, 1983.

Please do not send your payment in ahead of receiving your notice and return envelope. Prepayment creates problems in recordkeeping for the Secretary/Treasurer. Your help will be appreciated.

CHS Convention September 1-4

The 1983 Circus Historical Society convention will be held in Akron, Ohio, during the Labor Day weekend in conjunction with the three-day stand of Carson & Barnes Circus at the nearby Summit County Fairgrounds in Tallmadge, Ohio.

Plans are for the CHS meeting to open with a "pre-show concert" of old films on Thursday evening, September 1, and formal sessions to begin Friday morning and continue through the day and evening. Saturday morning will be free for those who wish to rise early and spend the morning watching one of America's few remaining big tent circuses set up. Special sessions and presentations involving Carson & Barnes staff are planned for Saturday and Sunday and a banquet will conclude the convention Sunday evening. Carson & Barnes, however, will appear for one more day at the fairgrounds, the Monday Labor Day holiday, for those who wish to stay an extra day.

The CHS convention will be held at one of the most eastern stands to be played by Carson & Barnes in 1983. They plan a western tour and will play far fewer mid-western dates in 1983. Circus fans everywhere have heard of Carson & Barnes' fine band, five rings of acts, huge menagerie, and giant herd of elephants. For circus historians, here is an opportunity to catch a circus reminiscent of some of the great shows of the 1920s and earlier.

Additional special activities are planned and, along with information about the specific convention hotel and convention registration information, will be announced in the next issue of *Bandwagon*. See you in Akron, Ohio, on September 1-4!

THIS MONTH'S COVER

Jumbo, the most famous elephant ever exhibited on an American circus and one of outdoor show business' greatest features, was struck and killed by a freight train at St. Thomas, Ontario, Canada after the evening performance of the Barnum and London Circus on September 15, 1885. James L. Hutchinson, the only owner traveling with the show at the time, soon telegraphed the fateful news to his partners P. T. Barnum and James A. Bailey. He also contacted Henry A. Ward, a taxidermist and head of Ward's Natural Science Establishment in Rochester, New York, to preserve the main elements of Jumbo's body as per a prior agreement with Barnum. Accordingly, Ward and his crew arrived in St. Thomas on September 18 to begin the dissection.

The decision to display the hide and skeleton the next season was made quickly, and Barnum and London managers immediately implemented a publicity campaign which culminated with a February 26, 1886 press reception at Ward's to unveil his work. When the skin and skeleton were shipped from Rochester to the Bridgeport, Connecticut winter quarters, specially constructed wagons and railroad cars for the exhibit were ready.

To augment the hide and skeleton, Barnum purchased the African elephant Alice from the London Zoological Gardens. During the controversy surrounding Jumbo's 1882 departure from England, the popular press, perhaps at the show's urging, depicted Alice as his deserted "wife." When she and Jumbo were re-united in the spring of 1886, she became the grieving "widow."

To complete the tableau, Matthew Scott, Jumbo's longtime keeper both in London and on the Barnum show, and Tom Thumb, the small elephant for whom Jumbo purportedly gave his life, were exhibited alongside the hide and skin adjacent to Alice in the museum tent. The group also appeared in the big show performance as a walkaround early in the show.

Jumbo was de-emphasized for the 1887 season. While still featured in the museum, he and his entourage were dropped from the performance, and Matthew Scott was dropped from the show.

That fall the skeleton was leased to Brandenburg's Museum in Philadelphia, a private institution similar to Barnum's earlier efforts. The hide was stored in a barn at the show quarters during the winter. Its respite was interrupted the night of November 20 when a fire necessitated it being taken outdoors. It survived, but Alice was one of three elephants consumed.

In 1888, the hide and skeleton were exhibited in the same manner as the previous year. Alice was dead, Scott was gone, and the two remnants of a once great animal were presented with lesser attractions. This was Bailey's first year back as owner after a two year hiatus, and the last for Jumbo and the museum tent. Nothing of particular interest happened during the year except the exposing of a photographic plate, somewhere in the vicinity of Chicago, which preserved for later generations the eerie grandeur of Jumbo's last tramping in America. This magnificent window to the past is the subject of this month's cover.

From 1886 through 1888 the show's museum department was housed in a 136 round top tent with two forty foot middle sections. In 1888, it housed not only Jumbo's remains, but diverse displays normally found in side shows or menageries. The circus also carried the traditional side show and menagerie tops making a total of three other exhibitions besides the big show.

It is notable that the hide and skeleton were positioned outside the two end center poles, separated by a distance of eighty feet. This arrangement allowed crowds to form around each. It also made it difficult for more observant patrons to note discontinuities between the two exhibits. If placed side by side, it is believed the heights of the mounts would not match since the hide had been increased from the "living" dimension by about twelve inches, an increase which could not readily be made in the skeleton without notice.

The skeleton base carried the notice "JUMBO AFRICANUS, Mounted at Ward's Natural Science Establishment, Rochester, N.Y." The drum is probably from a miramba band which appeared in the museum. The unique wagon which carried the hide is seen in the background, partially obscuring the hide. The profile of the two mounts indicates the wooden form used to support Jumbo's skin differed from his actual contour, a change which may have been due to the increasing of the height.

As the 1888 season drew to a close the show advertised that the skeleton, along with other show-oriented curiosities, was available for lease to museums. It is not known if the skeleton was exhibited during that winter (or the winter of 1886-1887), but it is believed the show prevented overexposure by not leasing the skin, which presumably was looked upon as the bigger drawing card of the two. In any event, their value as attractions had apparently diminished enough by the spring of 1889 that the hide was presented to Tufts University in Medford, Massachusetts, and the skeleton to the American Museum of Natural History in New York City.

Like other great performers, they made a farewell appearance, going to England with Barnum and Bailey for the engagement at the London Olympia during the winter of 1889-1890. After the date the skin was returned to Tufts where it remained undisturbed until it was destroyed by fire in 1975. Jumbo's skeleton remains at the American Museum of Natural History, but has not been displayed since 1977.

This historic picture has been made available through the generosity of the Circus World Museum, Baraboo, Wisconsin, and staff members Bob Parkinson and Greg Parkinson. It is part of an extraordinary album of photographs recently acquired by that institution. Elsewhere in this issue will be found other rare pictures from this group. Frederick Dahlinger Jr.



The Al G. Barnes Wild Animal Show

By Chang Reynolds
1915 Season

The 1915 season for the Barnes' Show was one of limited travel in California, the Mountain States, and the Pacific Northwest and included rather uneventful stands and, even worse, was marked by tragedy. From the winterquarters of the Al G. Barnes' Wild Animal Show many rumors circulated to the entertainment world in January, 1915. The first, printed in *Billboard* on the second day of the month, reported that the Barnes' show would remain on the Venice pier for the entire year and play only to the business of the two great fairs in California that year. One was the Golden Gate International Exposition in San Francisco and the second was the San Diego Exposition. Any person reading this notice would have had doubts as to its truth since Al G. Barnes was certainly not the type of proprietor that would remain inactive all season just to play these two expositions.

The second rumor was to the effect that Charles Andress would have one of his merry-go-rounds on the Barnes' Show for the season of 1915. This entertainment did not appear on the Barnes' Circus but Andress did place one instrument on the Sells-Floto Show and one on the Yankee Robinson Circus. Apparently Andress had three of the machines — each constructed by C. W. Parker.

Another rumor, quickly laid to rest by Al G., was to the effect that a severe February storm, moving in from the

This letterhead design was used as early as 1912. It was designed and printed by Erie. The red in the title and the blue in the bar on either side of Barnes photo are softer than the vivid colors used on the variations of this design that continued to be used until the show closed in 1938. Pfening Archives.

Pacific, had destroyed much show property and some animals on the Venice pier. The storm was severe, a characteristic of the winter blows hitting unprepared southern California, during the winter months. However, no damage was done claimed Barnes in a telegram to *Billboard*. In the same report, 20 February, Al G. stated that the circus had received a walrus which was to be added to the menag-

erie. Other animals to be added included two leopards, two camels, one tiger and two full-grown African male lions. (This writer has found no advertising nor any other verification that the walrus traveled with the Barnes' Show. Indeed this report of its arrival is the only mention of this animal that can be found.)

The Call for the season appeared in *Billboard*, 27 February. The title of the show was printed as "Al G. Barnes' Big Three-Ring Wild Animal Circus." The advertisement stated that the show would open at Santa Monica, California on 15 March. Advance People were to report to Wm. K. Peck, General Agent; Musicians to Ed Woeckner, Band Leader, on March 7th. Drivers reported to Ernie Houghton. All Performers were to report to Robert Thornton, Equestrian Director, on the lot at Santa Monica, Friday, March 12. All others were to report on the lot at Santa Monica, 15 March (the

Photo No. 1 — Al G. Barnes Circus on the lot at Wallace, Idaho, June 4, 1915. Photo by Charles Bezucha (C. Berntsen Collection)





Photo No. 2 — Al G. Barnes train wreck at Elko, Nev., May 1, 1915. Photo by Charles Bezucha (C. Berntsen Collection)

date of the opening performance.)

Early in March a long statement from Venice related the furious activity taking place at the quarters. Since Al G. Barnes was sending out an entirely new show for the 1915 season, the article reported, all department managers were up to their ears in work. In addition, the opening date was listed as 13 March instead of the fifteenth, and, indeed, the show did open on the 13th in Santa Monica.

It was announced that there were new cars, wagons, and new general circus paraphernalia as well as a new Pullman sleeping car, two new stock cars and two new flats. The train had been completely painted in orange with red lettering. The Governor's private car bore the name, "Venice."

Supt. Cook had supervised the complete rebuilding on every wagon and parade vehicle. New allegorical cars, chariots, band wagons, and a new calliope car were featured. It was intended, according to the report, to make the parade one of the big features of the show. The same report stated that all canvas was new having been furnished by a Los Angeles tent company. The show workers had also completed a new, modern electrical light plant which had the capacity to light the entire circus.

The program for this new season was new and original according to the *Billboard* article. Each act had been enlarged or made into a new arrangement. After the show played Santa Monica it was scheduled to move onto a new lot in the heart of Los Angeles — one that had never been used by a circus before this time. It was to be a four-day stand and much credit was given to General Agent Peck and Al Sands, the Business Manager, for obtaining this new location.

The show opened at Santa Monica, California, on 13 March, a Saturday,

but some confusion exists as to what happened after that date. One route indicates that Sunday (14 March) was a day off for travel. This same route indicates that the circus played Venice on the 14th and then went to the new Los Angeles lot for March 16 through 20. Another route lists the same opening day in Santa Monica with Sunday off for travel to the new lot in Los Angeles and the dates in that city as March 15 through the 20th. In either case, the show was apparently on the Los Angeles lot for longer than four days.

The parade in Los Angeles was a great one. It included, in addition to the elaborate tableaux and decorated dens, eight bands and three calliopes. The bands were the group of buglers at the beginning of the procession; the Scots Kiltie Band; two concert bands; two clown bands; the Ladies' Hussar Band; and an Oriental Band. The

Photo No. 4 — Outdoor billing for Al G. Barnes Big 3 Ring Wild Animal Circus, season of 1915. The following year the show was advertised as a 4 Ring circus. Frank Pouska Collection.

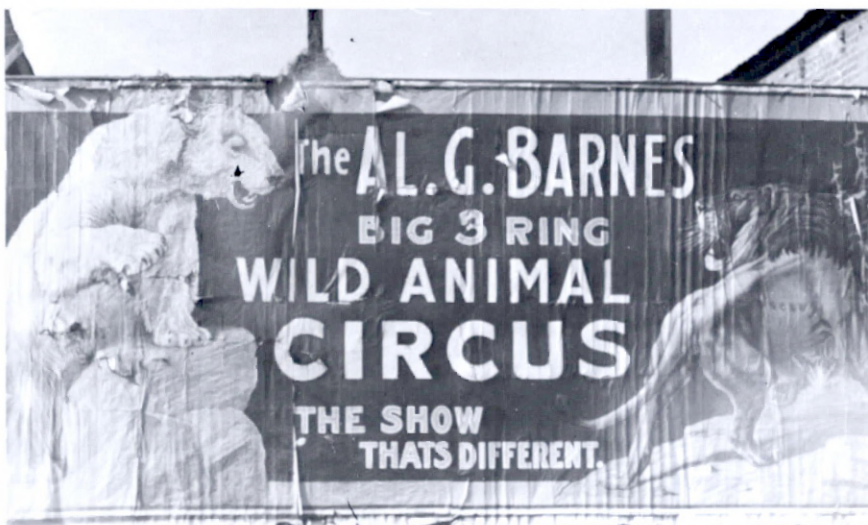


Photo No. 3 — Al G. Barnes (center), flanked by Charles Cook, (left) and Al Sands (right) at site of the show's train wreck at Elko, Nev., May 1, 1915. In rear is the wreckage of Al G's personal automobile. Photo by Charles Bezucha (C. Berntsen Collection)

calliopes were the Barnes' steam calliope, a compressed air calliope and Electric Chimes. The latter was operated by Captain Goodwin and was pulled by four camels. Included in the parade were zebras, mounted riders, the elephants, and two racing ostriches. One of these birds had a rider and the other pulled a sulkey. Babe Eckert operated the pneumatic calliope. The Barnes' Show in 1915 employed girls in many departments — candy stands, in the band, selling tickets, peddling peanuts, lemonade, and pop. They all wore the regulation Al G. Barnes' show uniforms.

The 1915 staff included: A. L. Sands, Assistant Manager; Wm. K. Peck, General Agent and Traffic Manager; Charles Cook, General Superintendent; Murray A. Pennock, General Contracting Agent; N. F.

Johnson, General Press Agent; T. Stonehouse, Treasurer; Bert Rickman, Chief Announcer; A. F. Wolff, Auditor; E. J. Greene, Accountant; E. Errikson, 24-hour Agent; Capt. T. A. Goodwin, Special Agent; C. S. Giles, Assistant Adjuster; C. H. Shearer, Purchasing Agent; and Miss Vivian Doobins, Stenographer.

(A brief note concerning Murray Pennock, the General Contracting Agent, whom this writer met and visited in later years: Pennock joined the Norris & Rowe Circus as a candy butcher in 1908. He advanced to side show ticket seller and then head ticket seller for the big show and later became 24-hour man before leaving Norris & Rowe in mid-season 1909. He opened with Sells-Floto in 1910 but left early in the season and joined the Barnes' Show in Wenatchee, Washington. In 1911, he was with Tom Atkinson's Wild West in Australia. In the spring of 1912 he joined the Irwin Bros. Wild West Show and after it folded, Pennock went to the Barnes' show as 24-hour man. He left the Barnes' Show at the end of the 1923 season.)

The Big Show ticket sellers were Dick Dabbert and Thomas W. Dawson. Reserved Seat Ticket Sellers were: Mrs. Lelia Sands, Mrs. Alice Drier, Miss Wao Scioski, Mrs. Oliver Burton, Miss Vivian Bardeaux, and Miss Donna Beaverton. Ticket-takers included: F. G. Johnston, C. F. Wiley, Mrs. Helen De Milcham, Miss Dorothy Strous, Mrs. Mary Wincliff, Miss Viola Murray, and Miss Geraldine Pearce.

From Los Angeles the show moved to Lancaster on the Mojave Desert for a matinee and then made the long, slow, twisting climb over Tehachapi Pass from Mojave to Bakersfield. Bakersfield was the first of the Central Valley Towns played this season (on 23 March), while Porterville, Reedley, Visalia, Tulare and Coalinga followed to complete the week.

The third week was filled with dates in Fresno, Madera, Modesto, Stockton and Lodi. The following two weeks were spent playing cities and towns in the Bay area from Sacramento to Monterey and Salinas. Oakland was a two-day stand, but San Francisco was not given a date in 1915.

Another week, from 19 April to 24 April, finished the California tour for the early part of the season. The tour during this week took the Al G. Barnes' Circus from Santa Cruz on the Pacific to Auburn and Colfax in the Sierra foothills. A report from the show during these weeks stated that "business had been good — not immense, but good enough to show a balance on the right side of the big ruled book in the auditor's office."

The following four weeks — 26 April through 22 May — carried the show



Photo No. 8 — Al G. Barnes street parade at Newport, Wash., July 20, 1915. Photo by Charles Bezucha (C. Berntsen Collection)

through the Intermountain and Great Basin states of Nevada, Utah, Idaho, and southern Oregon. At Carson City, Nevada, there were two turn-away crowds. Reno gave similar results. At Fallon, the third stand in Nevada, the show was blown down by hurricane-force winds during the matinee. No one was injured. Lovelock, the next day was apparently pleasant weather-wise, but the Friday and Saturday dates (Winnemucca and Elko) were passed up due to heavy snow storms.

Photo No. 6 — Al G. Barnes air calliope mounted on a Republic chain drive truck, season of 1915. Babe Eckert, who played the instrument is seated on the truck body. Other persons are unidentified. Miss Eckert's suicide at St. Anthony, Idaho, May 8, was one of two such tragedies on the show in 1915. Photo by Charles Bezucha (C. Berntsen Collection)



No attempt was made to set up on these two lots, and the circus ran straight through to Salt Lake City. This one day in Utah's famous city gave the Barnes' show the best business it ever had at that location.

Much rain was encountered in Idaho where fourteen dates were played. However, according to a report from the show, business was not affected a great deal by the inclement weather. This was noticeably true in the larger cities of Boise, Nampa and Caldwell where almost capacity business was met with in spite of all-day rain in the three locations.

Saturday, 8 May, brought tragedy and a severe loss to the Barnes' Show personnel. An account from Idaho Falls, on 10 May, stated: "BARNES SHOW GIRL SUICIDED AT ST. ANTHONY" (the Saturday stand). The notice continued with "That there is often pathos behind the scenes which to the outside observer seems all joy was illustrated when Miss "Babe" Eckhart, a show girl with the Al G. Barnes' Circus, committed suicide



early yesterday morning. The girl played the calliope in the parade at St. Anthony on Saturday and did her turn in the show that evening apparently in good spirits, but just before the train left she took arsenic. A physician was summoned and — after he had pumped out her stomach — stated that he thought she would recover and the show train proceeded but, just before they reached Rexburg, about two o'clock yesterday morning, the girl died. The coroner at Rexburg was called and an inquest was held. The jury brought in a verdict of suicide. The girl's father, who is a merchant at Jasper, Indiana, was notified and the body will be shipped to that place." Thus ended the brief career of a very capable performer.

The Al G. Barnes' Circus began its tour of the far northwest on 24 May at Baker City, Oregon, on an up-beat note. Business for the season had been very satisfactory, and crop prospects in the area to be visited were excellent.

By the end of June, when the Barnes' show had completed its Oregon and Washington tour of four weeks, Colonel Barnes stated that this had been one of the best spring seasons in the career of his show. In fact, he was optimistically saying that there was an upward trend in general business conditions.

This was probably true since the optimism of a short war in Europe in 1914, had changed to the conditions of trench warfare which led leaders to believe that the hostilities would continue for many long months, and probably years. This led the embattled countries of Europe to place large orders for materials, food, and other supplies with the agricultural and industrial interests of the United States.

At some point during the tour of the Northwest the privilege car was

Photo No. 9 — Al G. Barnes street parade, season of 1915. At bottom right is the No. 2 band riding a former Forepaugh-Sells tableau den. An open cage is in center foreground. Photo by Charles Bezucha (C. Berntsen Collection)

burned, but it was rebuilt and in use for the Montana dates. Much attention was being paid by the press to the novel effects that were produced by the numerous "spot" lights made possible by the installation of the new electric lighting plant. They were especially effective when used with Martha Florine's leopard act and Mabel Stark's balloon lion, "Samson." Bessie Harvey's singing accompanied

Photo No. 7 — May Jackson, official bugler of the Al G. Barnes band, at Bisbee, Ariz., Oct. 31, 1914. The suicide of this young lady at Liberal, Kan., Oct. 18, 1915 was a tragic event of that season. Photo by Charles Bezucha (C. Berntsen Collection)



by more than a dozen trained pigeons was also praised. All patrons enjoyed the pig act presented and trained by Bob Thornton. Another feature which attracted attention was the group of sixteen dancing menage horses, presented by Charles Berry on "Friskey," the star of the group.

Additions to the menagerie at this time were llamas, Shetland and Arabian ponies, and some more cat animals. Two more ostriches, trained for riding and driving, were also new arrivals. Probably the most exciting addition was the delivery at Baker, Oregon, of a new electric light plant. This was in addition to the one already in operation on the Barnes' show. Thus, the circus had two electric plants in use during most of the season. Supt. Charles Cook stated that the new lighting system was the best he ever worked with.

The route book for the 1915 season lists these performers: Charles Berry, Equestrian Director; Louis Roth, Chief Animal Trainer. The other performing personnel listed were: Captain Albert Stonewall, Miss Martha Florine, Miss Mabel Stark, Miss Ada Dennis, Miss Nina Norton, Miss May Jackson, Miss Vera Earle, Miss Anette Kimbalsky, Miss Bertha Holzschneider, Miss Mae Crane, Miss Jeanette Gronskie, Miss Maude Diller, Miss Gene Pratt, Miss Margaret Musgrave, Miss Mary Lancaster, Miss Berta Lewis, Miss Dorothy Berrum, Miss Agnes Reckinger, Miss Odetta Mazner.

Alan Hauser, Charles Fulton, Clarence Crosby, Bert B. Dennis, Sidney Rink, Alfred Anderson, Harry Lancaster, Raymond Graham, Frank Fletcher, John Terrel, William Taife, C. A. Powell, Al Crooks, J. Ryan, Bert Leo, Dutch Marco, Teddy Sherman, Art Edwards, and John Hughes completed the performing contingent.

The Wild West Concert was managed by Pete Stanton. Roy Privett was the chief cowboy. Other personnel were: Lewis Irwing, D. J. Rodriguez, Clark Dailey, Curley Eads, Spike Speckman and Ted McPherson, cowboys. The cowgirls were Princess Redbird, Enid Moore, Maude Madras, Ada Rawley and Maude George.

The staff of the Side Show included: P. J. Staunton, Manager; A. B. Murray, Assistant Manager; Ralph Lane, Frank Forrest, Dutch Carhart, ticket sellers; Charles Harvey, Lecturer and Dominick Rutello, ticket-taker.

The principal Side Show Band (the so-called Royal Hussar Ladies' Band) was made up of a dozen women led by Bertha Hilton. There were three solo cornets, two solo clarinets; one first clarinet; two trombones; one baritone; a tuba, and two drums (base and snare). The Scots Highlander Band consisted of C. M. Robertson and James George, pipers; R. G. Dunlap

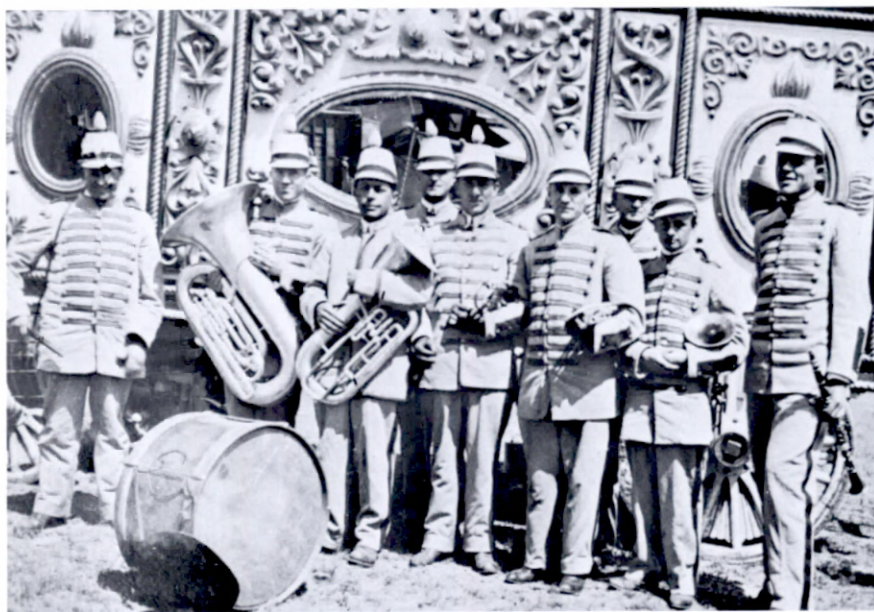


Photo No. 5 — Al G. Barnes big show band standing in front of the No. 1 band-wagon (3 oval mirror tableau), season of 1915. Charles Bezucha, holding baritone horn, is third from left. C. Berntsen Collection.

and Henry Innes, drummers. (This band is called "Scotch" Highlanders in the literature, but since the word "Scotch" refers to an alcoholic drink the writer prefers to the word "Scots" or "Scottish" since that is the term preferred by the Highland people.)

The Big Show Band was headed by Ed A. Woeckener, the Musical Director, and Vance "Pinto" Colvig, his assistant. It included twenty-one men playing cornets, clarinets, flutes, piccolos, trombones and drums. Also listed were: Miss May Jackson, the official Bugler for the show; Miss Grace Marvel, air calliope; Miss Margaret Reese, steam calliope; and Miss Pearl Barnes, electric chimes.

The various acts and attractions of the Side show were: Delno Friz and Maud D'Auldin, sword swallowers; Sigardas Arcaris, and his daughter, Virginia, knife throwing; Miss Elsie and her trained cockatoos; Diavolo, the fire eater; Princess Nona, Snake Enchantress; the original Prince Mungo, Oriental Entertainer; Professor Alexander, Punch and Judy and Magic.

The Vaudeville Department listed these performers: Sig. Arcaris, Principal Musician; Robert Long, drummer; Princess Juanita, Princess Zubelda and Princess Marguerita, dancers; Miss Celestine de Loup, classical poses; Bobbie Kane in charge of the "Cannibals," and Charles Boulware, Lecturer.

A recap of the successful tour of eastern Oregon and Washington, after the several May dates in Idaho, indicates that the Al G. Barnes' Trained Wild Animal Circus played nearly four weeks in that area. It then picked up Coeur D'Alene and Sandpoint in Idaho before entering Montana on 21 June. The show then played twenty-three Montana towns

as far east as the middle of the state. It then reversed its course and went to Bonner's Ferry, Idaho, before entering Washington for twenty-five stands which included two days in Seattle and two days in Tacoma. The route continued into Oregon for three weeks with a two-day stand in Portland. The show completed its Oregon tour at Klamath Falls on 6 September.

"Never had better business in the history of my show," trumpeted Al G. The Barnes' Show, he stated, had trouped in territory designated by the financial agencies as "strictly bad" — western Washington and Oregon. Yet, without exception, the show's business was far in excess of that of any other year in the same towns. This applied in particular to the larger cities — Spokane, Bellingham, Seattle, Tacoma and Portland. In Portland the first day was capacity and the second day a turnaway. Capacity business was the rule in nearly every town that was played on this route. At Tillamook, Oregon, the business was one of the largest in the history of this circus.

On the 17th of July *Billboard* carried an announcement of Bessie Harvey's departure from the Barnes' Show and an advertisement which stated: "Al G. Barnes' Three-Ring Wild Animal Circus can use immediately two or three more good animal trainers and one or two first class horsemen; a soprano singer with a good strong voice and appearance."

This last item was in reference to

Bessie Harvey, the show's prima donna. At an unspecified date in early July this famous lady had left the show — no reason given. She may not have fully recovered from the severe injuries suffered in the fall of her horse in the parade at Celina, Ohio, on 21 August 1914. She had returned to the show in late September but could not perform due to the seriousness of her injuries. Vera Earle, the Grand Opera and Concert Soprano from the New York Hippodrome, answered the call and joined the show late in July 1915.

Also, in that issue of *Billboard* was a report of wind and storm, with heavy rain, that wrecked the big top at Anaconda, Montana, on 25 June. The matinee was abandoned and the night show was sidetracked. Saturday, 3 July, was the regularly scheduled date for Great Falls (also Montana) but arrangements were made with the city authorities to add Sunday, which was to be a day off, to the schedule. Big business resulted.

An additional event at this time was the return of Al G. from a trip east where he purchased two tableaux wagons, some cages, and three polar bears, two hyenas, and some other animals. The show also featured a giant search light which was visible all over town and its environs and helped accumulate the patrons.

Other new arrivals were Mr. and Mrs. Fred Graham, equestrians and vocalists. Mrs. Prucka, mother of Elsie, one of the band girls, joined the show in Portland. She became Wardrobe Mistress. Allan Hauser, one of the principal animal trainers, was married to Miss Grace Davis in Seattle.

About the first of August the show received six new zebras which were to be trained to do a novelty act and broken to harness in order to pull a cage of tigers in the parade.

On 5 September the Barnes' Show re-entered California at Weed. The usual northern dates in the state were played as the circus moved south. At Eureka, on 13 September, the circus gave four performances in one day; and followed with two more the following day. On the 20th of the month it was at Paso Robles in preparation for making the few dates along the coast. These stands included San Luis Obispo, Santa Maria, and Santa Barbara. The next stand, after a long run, was Pasadena on the 24th. Mentioned in the *Pasadena News* were: Miss Virginia Daly, who sings while riding the musically educated horse, "King George"; Herr Roth with 24 African lions (A World's Challenge Group); four lions that rode horses and the balloon lion, "Samson;" Capt. Stonewall's seals and sea lions; Miss Mabel Stark and her Bengal tigers; Mlle. Florine with leopards, jaguars and

pumas; Miss Bessie Harvey with a herd of grizzly bears (she had left the show several weeks earlier); and Major Thornton's comedy pigs. In another article in the same paper mention was made of Miss Bessie Harvey "who puts the large herd of elephants through many exercises and George Strakosh, who wrestles "Big Bill," the famous grizzly." It was also stated that Major Thornton trains "30 grizzly, Cinnamon, Siberian, black and polar bears." From the above, a historian will have to decide whether Bessie Harvey returned to the show, or whether the advertising was not changed after she left.

From Pasadena the show moved on to Barstow and then to Needles on the Arizona border. Four Arizona stands in Kingman, Williams, Flagstaff and Winslow preceeded the show's entrance into New Mexico. Five stands in that state were played and then the Barnes' Show went to Colorado for another five dates. The show then played Garden City, Dodge City and Pratt, Kansas.

The move on Sunday, the 17th of October from Pratt to Liberal provided the setting for the second tragedy, another suicide, on the show this season. On the morning of the 18th, as the show arrived in Liberal, eighteen-year-old May Jackson, the show's official bugler and one of the skilled riders, was found dead in her berth. The Coroner's inquest ruled her death a "suicide by poison." She and Ed Woekener had quarreled the day before and the result was this tragedy. (Readers can find further information in *Southern Sawdust*, February 1979; article entitled "Circus Tragedy Told In Granite" by Al Pitcaithley, CHS member.)

After the Liberal date the Barnes' Show played Texahoma, Oklahoma and Dalhart, Texas. Three additional towns were made in New Mexico on the way to the two-day stand at El Paso. The show then headed west through New Mexico and Arizona and returned to California on 11 November at El Centro. Dates in the Golden State occupied the next two and a half weeks; the show including Santa Paula, Ventura and Oxnard (north of Los Angeles) before closing at Venice on the 28th of the month.

Reports in *Billboard* in mid-October indicated that the Al G. Barnes Wild Animal Circus would open at the San Diego Exposition on 11 November and play there through the end of the year. The canvas was to be placed on Aviation Field with the main entrance on the Isthmus, the famous joy street of the Exposition. Whether Barnes sent some acts to that famous fair is not known. Certainly, according to all routes examined by the writer, the show continued to play out its regularly scheduled route.



Photo No. 10 — A. E. Wolff, auditor, Al G. Barnes Circus, standing in front of the show's ticket wagon, season of 1915. Photo by Charles Bezucha (C. Berntsen Collection)

A review of the season shows that several performances were missed during the tour. Although a total of 457 performances were presented to the public the following dates were eliminated for various reasons: Fallon, Nevada, night performance on account of the blow-down; Lovelock, Nevada, night performance on account of blow-down; Winnemucca, Nevada, matinee and night performance on account of snow; Elko, Nevada, matinee and night performance on account of snow; Elgin, Oregon, night performance on account of rain; St. John, Washington, night performance on account of long run; Conrad, Montana, night performance on account of rain; Okanagan, Washington, night performance on account of bad haul; Anaconda, Montana, matinee missed on account of blow-down; Barstow, California, matinee missed on account of late arrival; Stafford, Arizona, night performance on account of long run; Nogales, Arizona, matinee on account of late arrival. A total of 15,028 miles were traveled during the 1915 season.

The conclusion of this article concerning the 1915 tour will be a completion of the review of the Route Book, parts of which have been presented earlier. This is written to give the reader the names of personnel on the show for this season. The Menagerie was divided into three departments: Cat animals; Kangaroos, Dogs, Goats and Pigs; and the

Lead Stock (including elephants). The first department was in charge of Louis Roth, with Jim Goodall (first) and E. St. John (second assistant). There were five men in charge of the lions; and one each supervising tigers, leopards, and pumas. The hyenas, polar bears, and black and brown bears, each had one man in charge.

The kangaroos, dogs, goats and pigs were supervised by three men and the seals by one. Sidney Rink was Superintendent of Elephants with two assistants. The zebras were handled by two men and there was one man for each of the last three — camels, llamas, and ostriches.

Ernie Haughton was Supt. of Baggage Stock. R. G. Lyles was his assistant. George Wonderley was in charge of Feed and the Veterinary chores. There were four 8-horse drivers, five 6-horse drivers and three 4-horse drivers. There were also the usual helpers, harness-maker, pull-up and pull-over teams, etc.

Sam Burgy was Supt. of Ring Stock with four grooms. Glen Hefkin was Supt. of the Pony Department with S. E. Brekhuis as his assistant. There was one 12-pony driver and two 10-pony drivers. Each had a helper assigned to it and Robert Leslie drove the mule team.

George Wombold was Supt. of Canvas with James Hargrave his assistant. There were nearly forty men working in various capacities in this department — the largest group were the canvasmen (29).

The Side-Show canvas was in charge of J. W. Patterson with twelve workers in this department. Ben Dermody was Train Master. Under his supervision there were three polers, four chockers, two run-chockers, two cablemen, two hook ropers, a night watchman and a car repairer.

C. E. Huntsberger was Supt. of the famed Electrical Dept. Under him were two assistants, one a mechanical engineer, the other in charge of spot lights. There were two line inspectors and three electricians.

J. W. Riley was in charge of the 16 property men with Jimmie Marsh his assistant. The Boss Carpenter was Mike Halvensen, with two assistants. Charlie Crampton and Fred Hank were the Blacksmiths and C. J. Jaques was Painter. Mrs. Sidney Rink and Mrs. Amelia Anderson were in the wardrobe department with Mrs. Anna Prucka as Wardrobe Mistress. C. E. Gordon was in charge of the trucks; Wm. Gates in charge of the Pneumatic Air Calliope, and Louis Garrett, chauffeur of the private automobile. The Candy Stands and Privileges were in charge of Earl D. Mileham with a dozen people.

Advance Car No. 1 was manged by Harry Davis (with 15 billposters, bannermen and lithographers). Advance



Car No. 2 was manned by A. J. Hotchkiss until 15 October and then C. W. Post after that date. There were 8 men in this crew.

The restricted route on the Pacific Coast and in the Northwest permitted the Barnes' Circus to avoid any serious opposition in 1915. The Barnes' Show was about a month earlier than the Sells Floto Circus which entered California on 13 April. Ringling Bros. Circus played dates in Texas in early October but the Barnes' outfit only made El Paso on the 25th and 26th of the month and thus avoided it. All in all an apparently profitable and certainly tragic season for Al G. Barnes.

1916 Season

The season of 1916 proved to be the greatest in the expanding career of Al G. Barnes and his famous circus enterprise up to this time. With various innovations, expansion, and skilled direction Barnes could mark this season as his major effort toward joining the top group of the nation's circus entrepreneurs. In addition to the modernization of his show, he piloted it on a route that omitted his favorite "home" territory of the northwest and headed directly east through the mid-western states to four weeks and one day of stands in New York State. This was the almost "private" territory of the Ringling brothers, Andrew Downie, Charles Sparks, and the John Robinson, Hagenbeck-Wallace and Sells Floto interests.

Photo No. 11 — Al G. Barnes loaded flat cars at Laramie, Wyo., May 15, 1916 with fresh snow on the ground. Note the three trucks on the flats. From right to left the first two trucks are cages while the third is the former Forepaugh-Sells "Swan and Fawn" tableau, mounted on truck chassis for the 1916 season. Photo by J. J. Ruff. (Frank Pouska Collection)

A quarter-page advertisement in *Billboard*, 12 February, heralded this new approach: "Al G. Barnes will give his many friends and many imitators an inspiration by inaugurating something entirely new, novel and absolutely without parallel in the history of the circus business by presenting to the show going public for the season of 1916

THE FIRST AND ONLY FOUR-RING WILD ANIMAL CIRCUS IN THE WORLD, thereby claiming without fear of successful contradiction that it is the only real wild animal circus on earth. TO THE PUBLIC: Beware of so-called "Wild Animal Shows" that have a couple of wild animal acts sandwiched in between a vaudeville performance. The Al G. Barnes Big Four-Ring Wild Animal Circus is given in its entirety by 1,250 educated animals of every kind, character and description in four rings and steel bound arenas and is truly "The

Photo No. 13 — Al G. Barnes sleeping cars at Laramie, Wyo., May 15, 1916. Members of the show's band are standing in the snow in foreground. Photo by J. J. Ruff. (Frank Pouska Collection)



Show That's Different" and in a class by Itself. Show opens in Santa Monica, California, March 11th. All people report one week before to the head of their respective departments and advance people report to Wm. K. Peck, Agent, Venice, California not later than February 25, 1916."

There were a few other notes from quarters before the February blast from out of the west reached the eyes of America's circus enthusiasts. In January it was announced that the Governor (Barnes) had purchased the palatial private railway coach formerly owned by the founder of California's Imperial Valley, millionaire William Holt. This valley, once a desert, but made rich in agriculture by water from the Colorado River, lies east of San Diego and southeast of the Riverside — San Bernardino region. Also, during the month it was announced that John Dudak, well-known animal trainer, had joined the show. In February Dudak was attacked by the hyenas he was breaking and got the worst of the encounter. Both of his legs and one arm were broken by these bone crunchers. About this same time Louis Roth was badly torn by a tiger when he rescued Mabel Stark, his wife, after the tiger had attacked her. Three of the show's top animal trainers were "used up" before the show left quarters, but these injuries didn't prevent them from working once the canvas flew on 11 March.

It was also announced during the month of February that Prof. Ed Woekener had completed his band for the coming season. One of those signing a contract was Charles Bezucha, Solo Baritone. Readers will note that during his tours with the Al G. Barnes' Circus he took several photos that have been reproduced with this series of articles in *Bandwagon*. The contract was the usual type of paper used in the circus profession at that time. The Al G. Barnes' Shows Company agreed to pay, in consideration of the services to be rendered and other obligations to be fulfilled on the part of Charles Bezucha, a weekly salary of Twelve Dollars and furnish transportation. The salary was to be paid at the expiration of each week from the time the musician actually began to perform his several duties, excepting only the first two weeks thereof. The musician was to perform at each performance during the 1916 season in America, Mexico or Canada to the entire satisfaction of the Al G. Barnes' Show Company.

In addition Bezucha agreed to furnish and keep in first class repair and condition his wardrobe; to release the show company from all liability for injury; to devote all this time and attention and his skill and energy; to make himself generally useful in any capacity assigned to him by the show com-

pany; to conform to and observe all rules and regulations posted in the sleeping cars or about the tents or other premises; and will submit to all penalties and forfeitures which may be imposed for the violation of said rules and regulations; to give four (4) weeks' written notice of his intentions to terminate, to forfeit two weeks' salary to be retained by the show company in case of termination of the contract without giving said notice; and finally, the employee would accept one week's notice from the show company in case it wished to terminate the agreement. There were other clauses the most interesting of which was that the contract was governed and construed by the laws of the State of Colorado, in which state the employer had its principal office for the transaction of business in America, Mexico and Canada.

New canvas was purchased (more later on this) and several lions, pumas, and leopards; two boxing kangaroos; and horses and ponies. Mabel Stark was in charge of the wardrobe. Miss Grace Marvel, who played the air calliope for most of the 1915 season, had returned and was expecting to tour again during the 1916 season. Charles Cook was aiming for March 1 as the deadline for the completion of the new wagons including the new arena wagon, the second carried by the show.

In mid-February word was received from Ernie Haughton, Boss Hostler, that the baggage stock, wintering in the Imperial Valley, were in fine shape and ready for the coming tour. New personnel engaged at this time were: Virgil L. Barnett, horse trainer; Klippel Bros., clowns; Mike Brahms, in charge of the Wild West Concert; Miss Melrose, contralto soprano, late of the La Scala Opera Company; Miss Kitty Stevens, high school horse rider; Burt Alton, in charge of the second seal act; and Miss Margaret Musgrave.

Entitled "DWARF SUMATRA BULL HERE" a *Billboard* report dated 4 March from San Francisco stated that "Quite a lot of interest was manifested by West Coast showmen in the arrival of a dwarf Sumatran elephant on the 'Chiyu Maru' from the orient. The bull is about four and one-half feet high and when he arrived in San Francisco he had been in his crate for nearly two months. He was imported by Robinson Brothers, the San Francisco bird and animal dealers, for the Al G. Barnes' Circus, and after a day at the wharf was shipped by express direct to the Al G. Barnes' Circus winter-quarters at Venice."

This pachyderm was the young male, Barney, (named for Al G.). He had good tusks for a youngster and built a reputation for toughness during his career with the Barnes' show. Barney was the show's first male



Photo No. 12 — Baggage wagons and cages loaded on Al G. Barnes flat cars shortly after arrival in snow at Laramie, Wyo., May 15, 1916. Photo by J. J. Ruff (trombone player in band that season). (Frank Pouska Collection)

elephant and increased the herd to five animals — Ruth, Babe, Jewel, Pearl and Barney. The latter remained on the Barnes' Show until 1925 when he was sold to a Mexican circus. George Emerson, well-known trainer, took him and another elephant to Mexico and remained there with them for two years.

In a letter, dated 8 December 1958, Bill Woodcock reported, "I am positive that I saw three little bulls with Barnes in 1916, and have photos of them in parade earlier the same year at Allegan, Michigan. Could have sworn that I saw five big bulls with the same show at Hot Springs, September 23rd, but records and the Allegan pix show only four, which would be JEWEL, PEARL, BABE and RUTH."

Bill was correct in this and although it means jumping ahead to mid-season it is well to clear the picture while the topic is on the elephants. Word from Barnes' quarters in mid-February indicated that a cable from the wild animal dealer in the East Indies recorded his purchase of tigers, leopards, elephants, etc. This report

Photo No. 15 — Al G. Barnes sleeping car, Santa Monica, season of 1916. Photo by J. J. Ruff (Frank Pouska Collection)



from Venice also stated that the animals would arrive too late to be trained for the 1916 season, but would increase the already large menagerie on the show. In early June, D. W. Callihan and Stewart Tait arrived on the Japanese liner, "Tenyo Maru," in San Francisco with three of the smallest elephants ever brought to the United States; a king cobra, Bengal tigers, and fifty monkeys — all for the Al G. Barnes' Circus. Tait claimed the ownership of the animals, while Callihan, as agent for Barnes, claimed an option for their purchase by Barnes. William V. Hill (mentioned in the first article of this series) claimed to be agent for Barnes and that the animals had been purchased with Barnes' money. This led to another typical Barnes' lawsuit since Hill attached the animals and put up a bond of \$6000. Callihan had been commissioned by Barnes six months previously to bring a tribe of Igorrotes to the circus, but failed because of the intervention of authorities. When he could not accomplish this assigned task, Callihan turned his attention to the animals. Not having money enough to swing the purchase of the animals, Callihan had Tait buy them and give Barnes an option on their purchase upon arrival in San Francisco. The little elephants ranged from three feet ten inches to four feet four inches in height and were in excellent condition.

Barnes brought suit against the Toyo Kisen Kaisha Oriental Steamship Company to recover the animals

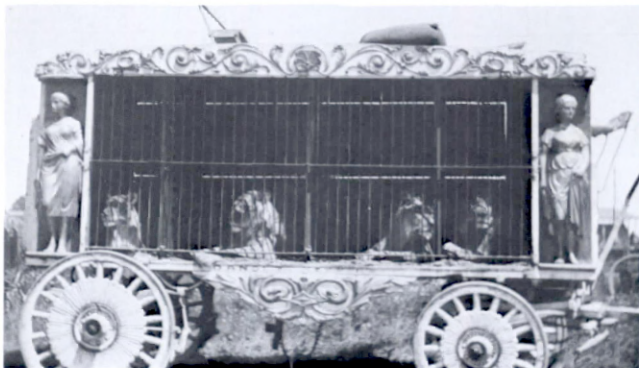


Photo No. 14 — Al G. Barnes during set up on snow covered lot at Laramie, Wyo., May 15, 1916. Tarp covered electric truck bandwagon is at left center. Photo by J. J. Ruff (Frank Pouska Collection)

held, according to the complaint, by Tait and Callihan. The circus owner wanted his property and \$3500 damages. W. V. Hill in the letter to Don Francis (reported earlier) stated, "I unloaded him (Vance) and two female baby elephants, some tigers, snakes and 200 monkeys from the Japanese steamer, "Tenyo Maru," during a longshoremen's strike. I kept these animals in a barn south of Market Street for nearly a month, feeding them and finally sending them to the show in Wisconsin in a Western Pacific baggage car in care of a man named Snow."

That Mr. Hill had these animals at the time is quite certain. This writer has several old photos, brown with age, of Vance (the elephant), Mr. Hill and his son, Vance, taken at this time. The dispatch of the animals to Wisconsin by Mr. Hill would place them on the show before Bill Woodcock's photos were taken at Allegon, Michigan, on 14 July. These photos show the little elephants in single file on parade. The Hot Springs photo, also in possession of Woodcock, shows them coupled three abreast with a man riding on the back of one of the bulls. Later, Barney and Vance pulled the small lion cage that carried the "balloon lion," in the turn around the Hippodrome Track. In conclusion, Woodcock reported (letter dated 19 November 1960) that one of this trio died. The other female was probably named Smudge for an elephant

Photo No. 16 — Al G. Barnes lion cage (former Forepaugh-Sells tableau den) on the lot at Lake Geneva, Wis., July 5, 1916. Photo by J. J. Ruff (Frank Pouska Collection)



reportedly of that name appears in accounts of the Barnes' Circus a couple of years later. Thus at the end of 1916, and during a large portion of that tour, the Barnes' elephant herd was composed of eight animals.

The Al G. Barnes' Big Four-Ring Wild Animal Circus opened the touring season at Santa Monica, California, on 11 March 1916. A report of this stand and the San Diego date of two days, 13-14 March was reported in *Billboard*, 1 April 1916. It was written by James W. Davidson and is one of the finest accounts of a show's equipment and personnel that this writer has ever seen. It will be related here in full:

"The Al. G. Barnes Wild Animal Circus opened the season of 1916 with four cars more than last season, with one-fourth larger spread of canvas, with a larger menagerie and with more and better acts. Two large steel arenas and two rings of regulation size justify the much advertised claim of the only four-ring animal show in existence, and these rings are busy every minute. In fact, Barnes is stepping this season into the big show class.

"The first performance was given at the show's home town, Santa Monica, Cal., on 11 March. In Venice, where Mr. Barnes has his office, no lot is as suitable as in the adjoining resort of Santa Monica. A hearty welcome was given Mr. Barnes and his associates by their many friends — there was not

a hitch in the performance — and business was big both afternoon and evening. The first out-of-town date was San Diego, March 14, and, Mr. Barnes looked upon this as the real opening. The *Billboard* representative just naturally tagged along in order to report on the show after a long railway run had tested out the efficiency of at least several of the departments.

"The show is carried on six passengers, thirteen flats and seven stocks, with two cars ahead. Mr. Barnes' private car, "Francisca," which is a new acquisition, is one of the finest private cars in existence. It was built for Mr. Holt, millionaire of Imperial Valley fame, who furnished it most lavishly. It is, of course, electric-lighted; possesses a bathroom and has other equipment as good as money will buy. No showman ever had a more luxurious road home.

"Owing to a Sunday arrival, the parade got out promptly at 10 o'clock and was witnessed by a large crowd. The most unique feature was the use of five auto trucks, some of which were dens. The principal band wagon is a huge, truly magnificently carved creation, mounted on an Alco chassis, so designed as to hide all mechanical parts, even the driving being invisible, except when viewed straight from the front. The air calliope is also motor driven. Charles Cook, the show's capable superintendent, had much to do with the designing and construction of these two splendid vehicles.

"There are five bands, including a ladies' band, Scotch bagpipers and a clown band, and two calliopes.

"All the dens, fourteen in number, were open. Other features were five elephants, a large number of led animals, many mounted ladies and cowboy contingent. There were 64 head of draft stock and 60 head of show stock, including ponies and mules. The use

Photo No. 17 — Al G. Barnes big show band in front of the No. 1 electric truck bandwagon on the lot at Lake Geneva, Wis., July 5, 1916. Band director Eddie Woeckner (in white suit) is in front row center. Frank Pouska (J. J. Ruff) Collection.



of so many auto trucks — the show carries seven, including Mr. Barnes' machine, which heads the parade — created much comment, and, besides the novelty, saves considerable horse flesh and the transportation of at least one stock car.

"On the lot we found a tremendous crowd awaiting the afternoon show. The side-show was doing well, and about two o'clock the ticket sale to the big show was suspended. Both Mr. Barnes and Mr. Sands were busy trying to make comfortable those who were without seats, and the entire staff evinced a desire to be courteous and considerate to a degree not often found.

"The big show band of twenty-three pieces under the baton of Ed Woelcker played a preliminary concert which actually received several encores and this in an exposition city which has been surfeited with band music. The music showed no evidence of being an opening performance.

"The big show canvas is a new Thompson — a 130-ft. top, with four 40-ft. middle pieces, making possible, the use of 30 lengths 12-tier general admission and 32 lengths 12-tier reserves.

"The menagerie canvas has also been enlarged and houses 18 dens, free animals and all the stock, no horse tents being used.

"The performance is given in two big steel arenas designed by Charles Cook. They are elevated some four feet, and are arranged in sections, each to pack away complete in one wagon, which, when they are set up, help to support the arenas. There are also two regulation circus rings, a roomy hippodrome track. The show is advertised this season as "The show that is different," and it is different from other circuses and most so-called animal shows in that there is not a single act, excluding the clown numbers, that is not a trained animal act. By the use of many different animals with feats varying greatly and with frequent thrillers, the performance is in no way monotonous. Perhaps the most striking acts among the many are the big lion groups handled by those two master trainers, Louis Roth and John Dudak; the tiger group worked by that most brave little woman, Mabel Stark, also this young woman's balloon act in which she goes aloft with a free lion on a small platform amidst a perfect shower of fireworks fired from the platform; the two seal groups, worked by Captain Stonewall and son; the puma group, worked by Miss Pearl Hamilton, and the fifteen splendid high school horses. Miss Earle's principal singing number, given while mounted and using a flock of doves which fly to her from different parts of the track, also was accorded much applause. Miss Earle has an exceptionally good voice.

To-day AND TWICE DAILY UP TO AND INCLUDING SUNDAY, APRIL 16th AT 8TH AND MARKET STS.		
 AL G. BARNES BIG 4-RING WILD ANIMAL CIRCUS THE SHOW THAT'S DIFFERENT		
1000 ANIMAL ACTORS INCLUDING Elephants Camels Zebras Kangaroos Bears Lions Tigers Leopards Sea Lions Dogs Goats Monkeys Etc.	 24-LIONS-24 IN ONE ACT Most Sensational Wild Animal Spectacle Ever Witnessed ONLY REAL WILD ANIMAL CIRCUS IN EARTH EVERY ANIMAL A PERFORMER New Mile-Long Street Parade at 10:30 Two Performances Daily, 2 and 8 P. M. Doors Open, 1 and 7	65 Amazing Thrilling Wild Animal Acts and Features 550 World's Premium Horses and Ponies Every One An Actor 506 PEOPLE 40 ANIMAL CLOWNS

Newspaper ad used by the Al G. Barnes Circus for the eight day stand in San Francisco, Ca. starting April 9, 1916. Pfening Archives.

"Right here I would comment on the splendid lighting system. The show carries two separate electric units, each on a wagon and operated from one double-throw switchboard, thus should one unit fail the other can be instantly thrown on. The plants are of 35-kilowatt capacity and driven by 90-horse power automobile type engines. The entire outfit is electric lighted, in addition to six outside arcs and one powerful searchlight, which, operated from the top of the ticket wagon, is flashed over the city, attracting much attention, and directing the patrons to the lot. Over each ring is a huge reflecting pan, studded with large nitrogen lights, while the seats

Photo No. 18 — Al G. Barnes No. 1 electric truck bandwagon, with band atop, Allegon, Mich., July 14, 1916. Drivers limited view shown. Photo by C. Schilperoot (Pfening Archives)



are but faintly illuminated. This gives the effect of a darkened theatre auditorium and accentuates the intensity of the lighted rings. In Miss Stark's balloon number, also Miss Earle's singing number, the lights are entirely out and the artists illuminated by spots, at times colored. I have seen no tent show as effectively lighted.

"Among those appearing in the various acts are the following: Louis Roth, principal trainer; John Dudak, assistant trainer; Mabel Stark, principal female trainer; Bob Thornton, Capt. Albert Stonewall and son, Allan Hauser, Charles Fulton, Burt Alton, Bert Dennis, Virgil Barnett, Pearl Hamilton, Margaret Musgrove, Adelaide Dennis, Cleo Webber, Lucy King, Alice Brahm, Maude Dillon and Ina O'Brien. Miss Stark still has her arm in a sling, the result of a double fracture received about a month ago when a frightened lion attacked her at San Bernardino. Mr. Roth, her husband, is caring for one of her numbers, although this most plucky woman is still working her high school horse, handling a big group of tigers and is featured in the lion-balloon act. John Dudak who had a narrow escape when attacked some three weeks ago by hyenas he was breaking, is still stiff from his injuries, but is working as planned.

"The show carries a really clever clown contingent, and no member is called upon to double. The joy makers consist of Jack Klippell, producing clown; Chub Klippell, Bill Tafe, Al Crooks, Andy Anderson, Curly Phillips, Charles Ward, Albert Forrester, Harry Aronson, Johnnie More and Bert Leo. Albert Powell, as female impersonator, works the track before the performances, and in a neat tailored suit of white so perfectly looked the stylish girl that most of the unsophisticated in the audience believe him a girl until he removed his hat and wig.



"A Wild West Concert, in charge of Wild Horse Mike (Mike Brahm), has as performers Wild Horse Mike, Roy Jones, Hank Potts, Claude Elliott, in the cowboy contingent; John Devito, Italian whip manipulator; Sidney Rink, hurdle mule. The boys put up a very satisfactory show and work hard, with success, to please.

"Superintendents are George Wombold, boss canvasman; C. S. Giles, front door; Ernie Houghton, boss hostler; "Doc" Webber, veterinary; Sam Burgy, in charge of ring stock; Sid Rink, charge of elephants; Glen Helfrin, charge of pony stock; B. B. Dennis, charge of monkeys, ostriches and kangaroos; J. C. Smith, property boss; E. C. Huntsberger, chief engineer; John Dobbert, charge of reserves, with nine young lady ticket sellers; A. Lingo, detective; Bert Rickman, announcer; J. Van Wert, assistant announcer; Harry Davis, charge of Advance Car No. 1; Roy Jones, charge of Advance Car No. 2; Side Show: P. J. Staunton, manager; Eddie Boss, C. A. Farmer and A. L. Wagner, ticket sellers; D. Ruttolo, door."

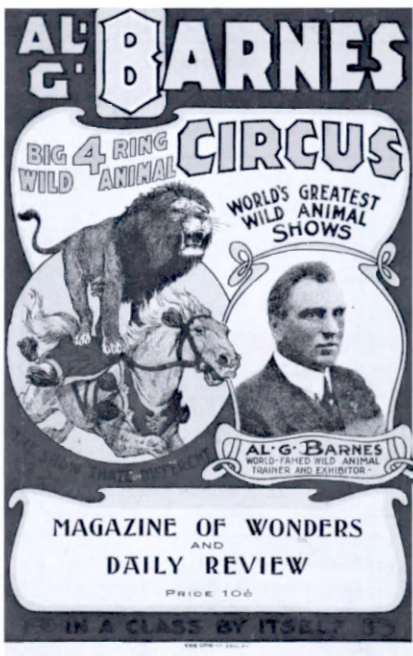
Bob MacDougall, who has made an extensive study of the Barnes' Show equipment, has these comments about the 1916 parade: "The addition of motorized units to the parade included five cages mounted on truck chassis. This *Billboard* statement is partially erroneous. Photographic proof exists to substantiate the presence of a truck mounted air calliope, a bandwagon mounted on an electric truck chassis, and one truck mounted cage. The parade lineup for the following year (1917) has all the cages pulled by horses. It is evident that the truck mounted cages did not work out too well. It is the assumption of this writer that the cage units may have been planned but only one or two were ever built."

In regard to the principal bandwagon, MacDougall states: "This was huge creation mounted on an Alco

Photo No. 24 — The four baby elephants of the Barnes show in a parade in Allegon, Mich., July 14, 1916. Photo by C. Schilperoot (Pfening Archives)

electric truck chassis, so designed as to hide all mechanical parts, even the driver being invisible except when viewed directly from the front. The Alco chassis was of a design that was battery-driven and snub-nosed. It was a large piece of equipment that was about 12-feet high and 22-feet long. The roof line was arched and the sides

The program cover for the 1916 season used the same cover as the show's courier. The title had been changed to read "4 Ring." This was printed by the Erie Litho Co. The original design had been done by the U.S. Litho and Printing Co. and was a better printing job. Pfening Archives.



had some carving. The vehicle's awkwardness and huge size plus the driver's inability to see led to its abandonment.

"The No. 2 Bandwagon was the Barnes' mirror tableau wagon. It was a baggage wagon type with some carvings and mirrors on the sides. It was usually painted a light color and had served as the lead bandwagon prior to the 1916 season. This wagon was built by the show at its winter quarters in south San Francisco for the 1911 season. It remained in Barnes' parades through the 1924 season.

"The air calliope was mounted on a truck. The make of truck can not be determined from existing photos. It was a straight bed design with large rectangular cut outs in the sides and end of the box. The instrument appears to be a National and is mounted in the center of the truck bed. It is not known how long this unit was in use, although by 1919 it had been replaced by a horse-drawn air calliope.

"The steam calliope used in the 1916 parade was basically the same wagon that had been on the show since 1911. It was built along the lines of the so-called classic calliope design. The sides were carved — five dragon heads with snake-like bodies were the predominant figures. The wagon had a sky board-like edition during its existence which also had a small amount of carving around the edges. This wagon remained in use until it was replaced by the Atlas Calliope built during the winter of 1920-1921.

"The absence of tableau wagons is noticeable in the following year's parade list and it is assumed that the same void existed in the 1916 parade line up.

"The Barnes' show elephants did not appear in a typical bull line near the end of the parade. The four big bulls were paired into a team. They were outfitted with blankets and were hitched to one of the cages. This group was led by Sidney Rink, on horseback. Two more punk bulls were used in a tandem hitch on a two-wheeled cart which was built along the lines of an oversized pony cart. It had large coach lanterns on each side. A four-wheeled carriage in the parade was pulled by a llama tandem. Another tandem was composed of zebras. The zebras were led by a sacred cow and were driven by a mounted rider on the rear zebra. A string of camels were also in the line up. It is believed that the truck mounted air calliope brought up the rear of the parade."

A good photo of the automobile-driven bandwagon appeared in the *Billboard*, 8 April, and the Advance Car No. 1 with its full crew was depicted in the same publication on the 22nd of the month.

From San Diego the show moved to Escondido for a one-day stand and

then pulled into Los Angeles for three days, 16-18 March. After a date in Lancaster, on the Mojave desert, it went into the San Joaquin Valley for twelve stands and reached the Coast on 3 April. After six days in this area the Barnes' Show opened in San Francisco for an eight-day stand.

The *Billboard*, 29 April issue, recorded that this eight days was "one of the most successful engagements ever played here by a tented organization." Of the eight days only two had pleasant weather; the rest of the period was marked by cold wind and clouds of dust. However, the crowds of people came, in some cases turn-aways, and the patrons attended the side show and took in all of its attractions, made the rounds of the menagerie, and then filled the big top.

The review of the show stated, among other highlights, that Sam Burgy was one of six men with the Barnes' Show since it was a one-car outfit. The others were Charles Cook, Charles Fulton, Captain Stonewall, Bob Thornton, and Louis Roth (the latter man's presence in the very early days can be questioned). Sidney Rink claimed that he was put into the business by George Steel and indicated that he had twenty-two years of service with the famous Robinson family. His latest efforts included the breaking of the first camel herd to work in a circus ring; breaking an elephant to carry a pony in its mouth without a head or lifting harness of any sort, and breaking the elephant Baby Barnes (Barney) to work in a seal riding act. Captain Stonewall cooperated in the latter stunt.

Additional notes from the same article: Prince Omar claimed the distinction of breaking the first herd of llamas to work in a circus ring; Mabel Stark was able to work her lion and tiger acts in spite of her badly injured arm; Alfred "Andy" Anderson, who worked the whirling tables and performed with his bucking mule, "Dyna-

mite," claimed to be the first Negro clown to work "whiteface"; Tillie Giller, a top rider at the Bakersfield and Stockton rodeos, and formerly with Irwin Brothers' Cheyenne Days, joined the show; James Morrow joined the show after a stint with a carnival; Ray Granger occupied a new and unique position in circus life, being known as Superintendent of Motor Trucks; Austin B. King came on the show as the new equestrian director and got busy breaking an act of five zebras; Vera Earle, prima donna, created a sensation with her singing act in which eighteen beautiful fantail pigeons participated; and Grace Marvel worked hard at the air calliope, playing in the parade, in the big show, and around town after the matinee.

The No. 1 Advance Car of the Al G. Barnes' Circus, in charge of Harry Davis, was in San Francisco for ten days, and during that time posted on the boards, with the Foster & Keiser plant, 3,860 sheets, 4,600 lithographs in windows, 1,900 sheets of banners, 1,500 sheets in nearby towns, totaling for San Francisco 11,860 sheets. Davis swore that this was the truth and doubted that any other show ever equaled his crew's efforts in the city.

The back cover of this *Billboard* was printed in its entirety with the names of Barnes' Show people in celebration of "The First Circus Ever Playing Eight Days in San Francisco — packed them in every performance."

After the show's successful stand in San Francisco it moved to Oakland for two days and then picked up nine one-day stands — finishing these at Colfax, California on 28 April. The 29th and 30th were spent in Reno, Nevada, with Carson Falls and Fallon following. On 3 May, while moving from Fallon to Susanville, California, the show experienced its first serious accident of the season. The engineer of the circus train failed to notice the block system at a crossing of the Western Pacific Railroad. A derailling switch was open, and the engine and one show car turned turtle. There was very little damage to the show property and no fatalities according to the report. In the same account it was

stated that "Business is thirty-five per cent better than ever before, and in stands that the show has made for six consecutive seasons." Mabel Stark had recovered from her accident and Ernie Houghton was moving the show with his original conception of no body poles. It was also mentioned that Captain Stonewall, Mrs. Stonewall and their son, Bert, not only worked three acts but handled the cash from all departments.

After the accident, the show continued to play a few more Nevada towns and then entered Utah for three dates at Salt Lake City, Ogden, and Park City. By 11 May the show was in Wyoming where it made five stands and then in Nebraska for an additional ten dates. The show was in Iowa from 29 May until 2 June making five dates — the towns were Atlantic, Des Moines, Grinnell, Iowa City and Davenport. Three Illinois stands followed and 8 June the show entered Wisconsin at Beloit. About this time a photo of Prince Mahra and an Arab assistant worshipping the black camel appeared in *Billboard*. Wm. V. Hill later reported that the attendant had many worries about the dye used to make the camel look black — it had a tendency to disappear in any kind of rain shower, light or heavy.

The 10 June issue of *Billboard* reported some of the events from the show dates in Nebraska and Iowa. "The Barnes' Circus has had but four days of rain since the opening date. Business has been very good, and with the exception of two days, it has been very gratifying to Prop. Al G. Barnes. The show's first visit to Omaha, a two-day stand, far exceeded Mr. Barnes' fondest expectations, and Pete Staunton, side show manager, broke all past records, and the No. 2 Side Show (Igorrote Village) had a steady grind from 9 a.m. until 11 p.m. Decoration Day, 30 May, at Des Moines came near being a turnaway. Atlantic, Grinnell, Iowa City and

Photo No. 19 — Al G. Barnes street parade at Allegon, Mich. July 14, 1916. An open cage in foreground is followed by a pony and zebra tandem hitch. Photo by C. Schilperoot (Joe Bradbury Collection)



Photo No. 20 — Al G. Barnes leopard cage in street parade at Allegon, Mich., July 14, 1916. Photo by C. Schilperoot (Joe Bradbury Collection)





Davenport all held up their reputation as being first-class show towns."

This report also announced that Fred Fulton, the heavy weight pugilist, and his manager, Mike Collins, joined the show in late May. Two days later his sparring partner, Jack Meyers, and the trainers, came on. Fulton and his manager traveled in a beautiful private railroad car with a porter, valet, and a cook. Clarence Crosby had just finished breaking a new Russian bear to wrestle and "Salt Bush Bill" and wife, stock whip crackers and boomerang throwers from Australia (newly joined) were a big hit in the Wild West Department.

The Wisconsin tour included twenty-five dates. After entering the state at Beloit on 8 July, the show played Janesville and Madison before

Photo No. 21 — Al G. Barnes cage mounted on a Republic chain drive truck on the lot, season of 1916. Charles Cook is standing at left (the two men seated are unidentified.) Note steam calliope at right center. Photo by Charles Bezucha (C. Bernsten Collection)



Photo No. 25 — The ladies mounted band is shown in the backyard of the Barnes show during the 1916 season. A truck cage is in the background on the left and the electric bandwagon truck is in center covered by a tarp. Pfening Archives.

making a two-day stand at Milwaukee. Watertown was next and then the show cancelled Fond du Lac to play Oshkosh for two days, the 15th and 16th. At this time a report indicated that "Dare Devil" Ross was diving from a 90-foot ladder as a free act before the performance. Also, three new elephants, a Bengal tiger, a king cobra and twenty-five monkeys arrived on the show in Watertown. These are the animals whose arrival in San Francisco caused the dispute discussed earlier in this report. On 3 July three lions suffocated while the show was in Waukesha. Electric fans, a new innovation, were installed in the big top about this time.

After the Kenosha date on 6 July, the Barnes' Circus moved to Waukegan and Evanston, Illinois. La Porte,

Indiana followed on the 10th and next day the show moved to Sturgis, Michigan, for the first of fourteen stands in that state. After playing Adrian on the 26th, it entered Ohio for three dates — Fremont, Norwalk, and Painesville — and then made its first stand in New York State at Dunkirk on the 31st day of July.

The twenty-four stands in the Empire State were concluded at Buffalo on 26 August. The show had a big day at Auburn on 4 August. It was the town's first show of the season. *Billboard* reported that on the New York State tour business "was up to top notch." An infantile paralysis scare at Rome and Utica prohibited children under sixteen years from attending ball games, moving picture shows, circuses, etc., yet both towns gave the Barnes' Show capacity crowds.

From Buffalo the circus moved to Erie, Pennsylvania; played Westfield, N.Y., and then returned to Ohio for six dates with Cleveland a two-day stand. Indiana and Illinois occupied the days from 7 September to the 16th of the month. Missouri followed with three days spent at Flat River, Poplar Bluff, and Doniphan. Six stands in Arkansas concluded with Eldorado on the 27th of September. The weeks spent in the fall of the year provided no news in *Billboard*, so this article will conclude with a brief account of the route. The show played Louisiana dates between 28 September and the 13th of October. It entered Texas at Beaumont on 14 October and remained in the Lone Star State until the 31st. The stands in Texas included two days each at San Antonio and El Paso. The show spent November 1-4 in New Mexico and then went into Arizona for per-

Photo No. 23 — Closeup of the Al G. Barnes air calliope showing detail of the instrument, season of 1916. The calliope is mounted on a Republic chain drive truck. Man in foreground is probably the driver. Photo by Charles Bezucha (C. Bernsten Collection)



formances through the 15th of the

Opposition was almost negligible during this tour. The John Robinson 10 Big Shows Combined made a tour of California in the spring. It reached San Bernardino (its first stand in the Golden State) on 14 April while the Barnes' Show was in the midst of its long San Francisco date. The Robinson Show reached San Francisco on 1 May and at that time the Barnes' outfit was in Carson, Nevada. The Big 10 Shows continued north into the Northwest but Barnes avoided it by not playing that territory in 1916. In late summer Al G.'s circus was about a month and a half ahead of the Robinson Show in Missouri — Robinson traveling east and Barnes headed for Louisiana.

The route of the Barnes' Circus and Barnum & Bailey's Greatest Show on Earth coincided in Texas in October. The Barnum Show had played a long tour of the Pacific Coast and had reached Beaumont on 18 October. The Barnes' Show played that stand on 14 October. However, since the latter was moving west and the Barnum Show generally north and east, there was no further opposition.

The Ringling Bros. Circus was in Michigan during the first week of July and Al G.'s show moved into that state on the 11th of the month. The Ring-



Photo No. 22 — Al G. Barnes lion cage mounted on a Republic chain drive truck ready for street parade, season of 1916. Photo by Charles Bezucha (C. Berntsen Collection)

ling Circus made many Illinois stands in September with Barnes' in the same state at mid-month. These two circuses were close but did not duplicate any towns. Thus Al G. Barnes was able to play a fairly extended tour of the east and mid-west and still not come into direct conflict with the major enterprises of the area.

month. Douglas and Nogales were two-day stands during this time. Brawley, Calexico, and El Centro in California's Imperial Valley were played on November 16, 17 and 18.

The Barnes' Circus played its last two weeks of 1916 in southern California moving as far north along the coast as Santa Barbara. Pasadena opened the last week of the season on the 27th and the show closed its long tour at Long Beach on 2 December. It had toured for 13,403 miles in eighteen states. Winter quarters was again at Venice, California.

RB, B&B Uniformed Departments 1934-1956



1941

From the Sideshow Ticket Sellers and those on Front Door through the menagerie (Animal Dept. and Elephant Dept) on through the Reserved Seat and Usher Dept's, to the Light Dept. and the Prop Dept. and the Ringstock Dept., the evolution of the uniformed departments of RB-B&B from the Gumpertz years through the last under-canvas season (1956) deserves proper coverage in words and in photos. To do this correctly, I need to borrow photos and obtain written recollections of those who were there. Photos, of course, will be returned. Please write.

TONY CONWAY
7311 Pinewood St.
Falls Church, Va. 22046

Need photos & descriptions



1943

Barnum and Bailey in 1888



L. B. Lent band chariot in parade.

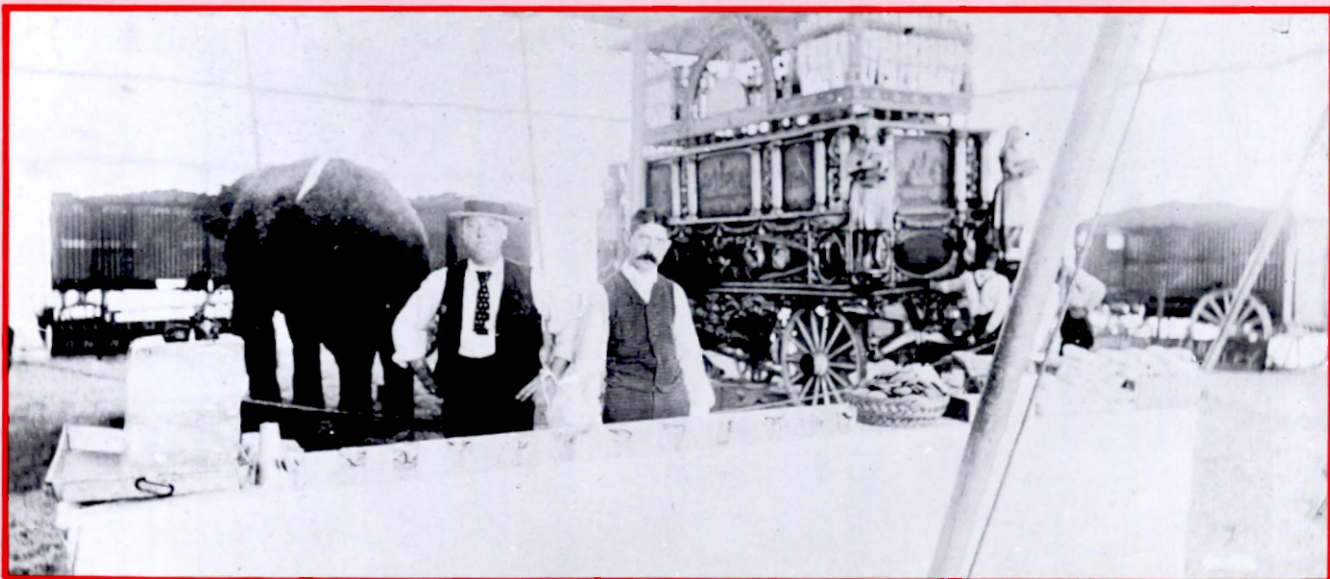
The past decade has witnessed the discovery of a number of late nineteenth century photographs which have greatly expanded circus historians' knowledge of the period. In the forefront of the new arrivals is an album of twenty five prints of the Barnum and Bailey Circus in 1888, which recently became part of the superb holdings of the Circus World Museum in Baraboo, Wisconsin.

Numbering on the original negatives indicates the prints are part of a larger series of 132 or more prints, of which at least 107 remain lost. The album cover bears the trade stamp of W. N. Sweet of the firm of Sweet, Wallack, & Co., which had offices at 229 and 231 State Street in Chicago. Sweet billed himself a "Photographic Expert" with "Interior, Commercial and All Difficult Work A Specialty." Duplicates were available from the firm, the probable reason copies of two of the photos have been known previously. Inside the album cover is the signature "Billy Austin," possibly the same "Billie Austin" listed in the 1888 show route book as a sleeping car porter. That someone in a minor posi-



The Orchestmelochor provided music in the menagerie.

The ticket wagon, and concession stand on left.



tion on the circus would have owned such a volume would indicate that other employees also may have had them, which leads to some optimism that the missing pictures may someday be discovered.

These photos were taken in 1888. The presence of Jumbo's hide and skeleton limits the possible dates to 1886, 1887, or 1888, and James A. Bailey's name on the ticket wagon, side show banner line, and elsewhere pinpoints the year as 1888. Bailey was not connected with the show in either 1886 or 1887.

Although the circus played a one week stand in Chicago starting on June 11, 1888, these photographs were not taken at that time. The route book indicates the big top had an additional fifth center pole at that date, and the picture of the big top interior shows only four. It is surmised the commission was arranged during the Chicago engagement, but not executed until a later stand in the vicinity, possibly Joliet or Elgin in late July.

The photographer had full access to all lot locations including such normally off-limits areas as the back yard. The presence of grouped employees further indicates management gave him the authority to assemble show personnel prior to or after the matinee.

While the photos include parade scenes and interior shots of the side show, menagerie, museum, and big top, for the most part they record the side of the circus the public didn't see: the cook house, the horse top, the dressing rooms, the train, and many views in the back yard. They are reminiscent of pictures taken by Pete Mardo on the Ringling-Barnum show in the 1920's, which were sold to fellow employees on the show.

Most pictures from this era depict either the parade, the front door, or bill stands, and doubtless many of the pictures here are our earliest photographic representation of various components of a circus. That in itself makes them historically significant; that they show the Barnum and Bailey Circus and Jumbo's last tour of America makes them incomparable.

The Circus Historical Society expresses its appreciation to Bob Parkinson, Greg Parkinson, and the Circus World Museum for sharing this treasure from its archives.



James S. Robinson's big show band in front of the former L. B. Lent band chariot.

New York Zouave Fife and Drum Corps.



Menagerie interior.



P.T. Barnum and the Great Sea Serpent

by A. H. Saxon

As these animals are very shy, it is not advisable to approach them with a steamboat. The only manner to kill one instantly will be by means of explosive balls, or by harpoons loaden with nitro-glycerine; but as it most probably will sink, when dead, . . . the harpooning of it will probably be more successful.

So begins the six hundred-page tome entitled *The Great Sea-Serpent* (1892), whose author, a Dutch zoologist named Oudemans, after minutely analyzing over one hundred sixty reports of sea-serpent sightings from the early 16th to the end of the 19th century, confidently proceeds to give a detailed description of the beast's physical appearance, its sexual differences, nutritory functions, even its "psychical characters"—and concludes that the monster must belong to the order Pinnipedia (walrus and sea lions).

Sea serpents and their elusive relatives, lake monsters, are nothing new to readers of the daily press, and in fact there is an astonishing amount of literature, both scholarly and popular, on the subject. In the 19th century there was a regular spate of sightings of these mysterious creatures, and by no means confined to the haunts of such familiar apparitions as "Nessie" and "Champ." The great serpent itself was frequently seen lolling off the coast or rushing through the water at incredible speed, and nearly every lake in North America and Scotland boasted its own monster at one time or another. In the 1880s so many were sighted in the Minnesota lakes that a joke making the rounds had it that farmers in those parts were using them for fence rails. Even newly established Yellowstone Park was not without its monster, as became horribly evident in 1886 when a stage driver and group of startled tourists reported seeing an enormous reptile, at least thirty feet long, running through the grass near Yellowstone Lake with its head ten or fifteen feet above the ground. Shortly afterward, if one may believe reports carried by the newspapers, a party led by Colonel Wear, the park superintendent, set out in quest of it and was greeted by hissing coming from the cave of an extinct geyser near the lake. The monster thrust out its head some fifteen feet and then withdrew—presumably forever, since nothing more is heard of it.

1886 was a good year for sea serpents, too. In August one of them,



P. T. Barnum and a favorite great-grandson in a photograph dating from around the time the showman was in quest of the great sea serpent. Private Collection.

apparently eager to explore the Hudson, "fruitlessly chased" two young men in a boat near Kingston Point before continuing its journey up the river. Perhaps this was the same one sighted a few weeks earlier off the coast of Massachusetts. On the evening of 24 July a party of gentlemen, camping out near Rockport, observed through a telescope a "monster of most hideous mien" swimming toward them. The serpent was estimated to be one hundred feet long and "as large round as a keg." Several other people in the area reported seeing the creature on the same date and over the next few weeks, although there were conflicting estimates of its length and nature (one witness thought it was a big fish with a long net in tow). After first appearing in the Boston papers, these accounts were published in the national press, leading, predictably, to a rash of similar reports from almost every part of the country.

Not the least intrigued reader of these sensational accounts was P. T. Barnum, America's premier showman and self-proclaimed "Prince of Humbugs." Although then in his seventies, Barnum was still active in the management of the "Greatest Show on Earth" and various other enterprises, and always on the lookout

for curiosities, whether animate or inanimate. Nor was he without experience in the matter of hoaxes. In the 1840s he had attained fortune and "notoriety" (to use his own favorite expression) through exhibiting the "Feejee Mermaid" and "Colonel Fremont's Woolly Horse." The former, which elicited howls of outrage from the scientific community, was the dessicated head and torso of a monkey sewn to the body of a fish; and the latter—enigmatically described in Barnum's advertisements as being "made up of the Elephant, Deer, Horse, Buffalo, Camel, and Sheep"—was in fact a small horse with curly hair he had purchased in Cincinnati. In later years other patent frauds, including frogs with human hands and the fabulous phoenix itself, were ordered by the showman from the industrious Japanese, who even then had a good idea of what would appeal to the American market. A number of these precious items were eventually donated to such august institutions as the Smithsonian, which invariably expressed their warmest thanks.

Despite his experience in such matters, Barnum, like the majority of his contemporaries, was often unsure how much credence should be given to reports of sightings of fabulous animals. Were not new species being discovered all the time, as was it not likely many more lurked in the unexplored wildernesses of America itself? It was Barnum who exhibited the first hippopotamus—the great Behemoth of Holy Scripture—in America; and toward the end of his life he entered into correspondence with a J. D. Willman of Vancouver, British Columbia, who proposed to capture a living mammoth. The mysteries of the deep were also tributary to his wide net, and in the 1860s, while managing aquariums in Boston and at his American Museum in New York City, the showman had sent out expeditions to collect fish in the tropics and had personally journeyed to the mouth of the St. Lawrence to arrange for the capture of beluga whales. Upon reading the reports of the Rockport serpent, he addressed the following letter to the editor of the *Boston Journal*:

Bridgeport, Aug. 6, 1886
Sir,

Your valued paper of Thursday, July 29th, contains an account of an enormous sea serpent, which according to the testimony of eight or more intelligent & respectable wit-

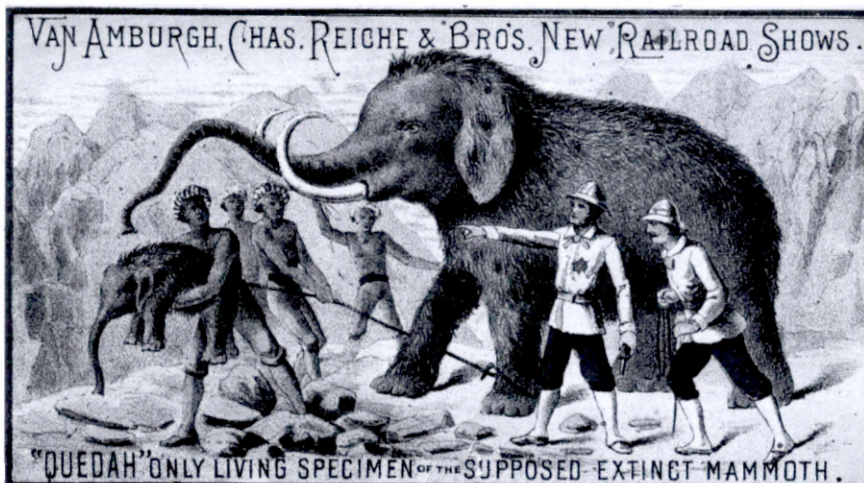
nesses was plainly seen near the shore at Rockport, Maine [sic], on Saturday, July 24th. There really seems to be no reasonable doubt that this reptile did make his appearance on the coast as represented. Equally strong evidence of the existence of sea serpents has frequently been given by veracious witnesses in different parts of the world.

Our modern improvements in firearms seem to render it possible to kill and secure such a hitherto uncaptured specimen of natural history. In order to stimulate seamen and others in any part of the world to attempt its capture dead or alive, I will pay twenty thousand dollars for such a specimen as is described in your paper. If it should be only half or two thirds the estimated length of the Rockport sea serpent, I will pay pro rata, the reptile to be delivered to me preserved in a fit state for stuffing and mounting. If captured, it will of course be added to my Greatest Show on Earth and eventually be permanently placed in the Barnum Museum of Natural History at Tufts College, Mass.

Truly Yours,
P. T. Barnum

The offer was picked up and carried by the Associated Press, and it soon became risky for any living creature above the size of a minnow to venture within range of the Atlantic coast. Half fearful that the reward might soon be claimed, on 28 August Barnum wrote to Professor Henry A. Ward, the founder of Ward's Natural Science Establishment in Rochester, which customarily mounted the animals that died in Barnum's circus, to ask for advice. "Suppose those down east sailors & others who are scattered along New England coast, armed & watching for the sea serpent & my \$20,000 reward, should really kill him. What shall be my first move to secure its skin properly, till your man could get there & properly preserve it?" Ward's succinct answer was, "Preserve sea serpent in ice or if not attainable use salt."

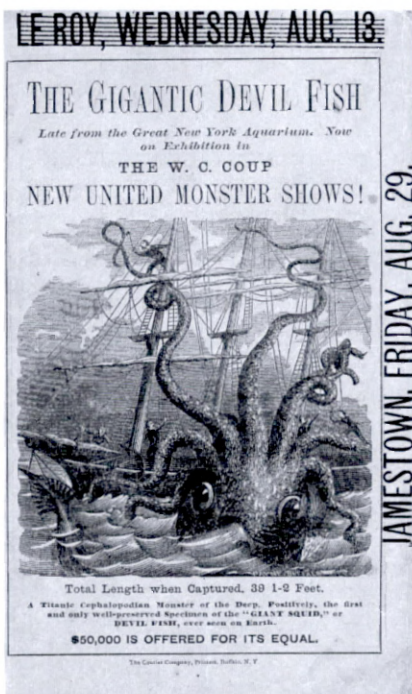
Of course, one had to remain on guard against hoaxes. Apparently one was attempted in early October, when reports began circulating that a sea serpent had been caught off the coast of Newfoundland and stuffed. The diligent Professor Oudemans includes these in his book under the heading "Hoaxes," together with assurances from investigators that the monster was from head to tail "a fraud" and "a Yankee humbug." Needless to say, the wily Prince of Humbugs was not



As this 1885 trade card for Van Amburgh and the Reiche Brothers' "Quedah" demonstrates, Barnum was not the only one given to humbugging the public. On one occasion the showman vetoed a proposal to confer upon Jumbo similar billing. Pfening Archives.

taken in. Indeed, even before announcing his offer of the reward, Barnum had received a "shameless" letter from a person in Chicago, proposing to manufacture a sea serpent sixty to sixty-five feet long that would defy detection in a glass case or wagon

Barnum's former partner W. C. Coup, who at one time managed the aquarium at New York's Castle Garden, was also eager to acquaint his patrons with the mysteries of the deep as this 1879 booklet cover indicates. Pfening Archives.



some four or five feet off. "Some may cry humbug," the writer acknowledged, but "the one that does only invites 100 to see if it is or not."

There were no recipients of the reward during 1886, but the following summer, while vacationing at St. Albans, Vermont, Barnum was inspired to renew his offer after hearing accounts of the perennial "Champ." On 2 August 1887 he again wrote to Ward to report that

the people in this region are half crazy about the sea serpent. A hundred respectable persons testify to having seen him in Lake Champlain this season. Clubs are formed in different parts for killing him, & I have assured them I will give \$20,000 on conditions offered last year, but a statement will appear in Associated Press papers within 3 days stating that I insist that any persons capturing the monster shall immediately telegraph Prof. Ward, Naturalist, Rochester, N.Y., & he will dispatch a force of men at once to preserve him.

Now as soon as you see your name thus used in the newspapers, I advise you to take the notice to agent of Associated Press in Rochester & give him a despatch saying over your name that if this monster is captured, the captors must *do so & so* in order to preserve him till you get there. Look out & not get caught by a bogus telegram. If you get a telegram saying a sea serpent is captured, you telegraph immediately to telegraph office in that place, asking if it is *really a fact*. Also telegraph if you like to the postmaster & say answer is paid. I will pay all these expenses. If the serpent is not 50 feet long he is under my mark—

but take him if he is only 15 or 20 feet long & leave the captors to agree with me about price.

When Ward wrote to Barnum a few days later, informing him that someone in New England had a giant sea turtle for sale, the showman wistfully replied that "I am too old to bother with turtles in *detail*." However, such an exhibiton might "draw" if "we could get the report afloat that the capturers thought they had secured the sea serpent. Indeed, *Boston Herald* of today [9 August] says this is what has been seen & supposed to be the S.S. till it was captured." The matter was subsequently investigated by Barnum and his agents, but the turtle's owner, who by then was exhibiting it himself, wanted too much money.

Few showmen, or even zoologists, have regaled the public with a greater variety of wildlife than did P. T. Barnum. Besides the hippopotami, orangutans, giraffes, and rhinoceri he regularly acquired from such dealers as Reiche in New York and the Hagenbecks in Hamburg, he financed several collecting expeditions of his own, including one to Ceylon in the early 1850s that brought back the first "herd" of elephants seen in America. The great African elephant Jumbo, whose name entered the language and whose skeleton today reposes in the American Museum of Natural History, was another prize catch, made when the showman was in his seventies. So, too, was the sacred white elephant Toung Taloung, imported in 1884 after considerable trouble and expense in Siam, whose disappointing lack of "whiteness" gave another expression to the language. All these and more the energetic showman exhibited to his admiring patrons, first at his museum and then in his circus, over the course of half a century. But the great sea serpent, real or otherwise, was the one that got away.

A. H. Saxon is the editor of the forthcoming *Selected Letters of P. T. Barnum*, to be published by the Columbia University Press. The letters in this article are quoted with the kind permission of the Fred D. Pfening Jr. Collection, Columbus (6 August 1886); the Ringling Museum of the Circus (28 August 1886); and the University of Rochester Library (2 and 9 August 1887).

CHICAGO PARADE AGAIN IN 1983

Arrangements have been completed for the Circus World Museum to again produce the Great Chicago Circus Parade.

The parade will take place on Sunday, May 29, 1983, following the same three mile route on Ohio and Michigan Avenues.

The Circus World Museum train will leave Baraboo on Tuesday, May 24, and return on Thursday, June 2.

The Circus World Museum will open the 1983 season on May 7th.

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The Circus Year in Review

1982 Season

By Michael D. Sporrer

In 1882 the Barnum and London Circus imported Jumbo, and thereby got an edge on competitors such as Adam Forepaugh, John B. Doris, W. W. Cole and the Sells Bros. All these shows traveled on their own rail road cars, played one day stands under canvas, and never had a sponsored date. In Wisconsin that same year, a group of young brothers named Ringling gave their first hall show performance in late November.

No doubt, all these men would be astonished how the circus business has changed in the last hundred years. While there were still a number of tent shows, most were in buildings and carried very little physical equipment. For the most part outdoor advertising has been replaced by television, radio and newspaper promotions, and some telephone promoters didn't spend a cent on newspapers.

The 1982 season was generally a good one for circuses. Showmen re-adjusted their budgets and routes to fit the recessionary times. One showman vowed not to go "west of the Hudson," and another routed his show out of the hard hit midwestern industrial states only to change his mind and pick up some dates in the area later in the season. Most shows came home winners, albeit many with small profits.

As in past years, there were fewer under canvas shows than the ever enlarging indoor group, some of which appeared both in tents and arenas. The two major stories of the year were the sale of the Beatty-Cole Circus to a group headed by Douglas Holwadel, and of the Ringling-Barnum show back to Irvin Feld, who had sold it to Mattel Toys in 1971.

A year ago the big winter news was the donation of the Beatty-Cole Circus



Veteran circus owner Hoxie Tucker in the shade behind the ticket wagon during the Hoxie Bros. Circus stand in Springfield, Ohio, in June 1982. Fred Pfening photo.

to Florida State University by owner Jerry Collins. The school put the show up for sale and eventually John W. Pugh and an unnamed partner purchased it for \$2,000,000 payable over the next twenty years. The Deland winter quarters was not included in the deal. In March it was announced that the silent partners were Douglas Holwadel, Vice President of Santee

The full midway of the Circus Vargas is shown in San Bernardino, Ca., March 31, 1982. From left to right; snake pit show, marquee, ticket trailer, horses and elephants, petting zoo, fat woman pit show and sideshow. This interesting pan view is actually three photos placed together. Photo by Marv Krieger.

Cement Co., Columbia, South Carolina and a CHS member, his brother Kent F. Holwadel, and attorney Richard Heiser.

When the show opened on April 4 in Deland, Florida, many of the trucks had been repainted white from their traditional red. Missing from the midway was the side show and pony ride, but an elephant ride and moon bounce were added. Four or five trucks were cut from the show, bringing the number to around twenty-five. The big top first used in 1981 was still utilized, a 140 foot round top with three 40 foot middles, with a seating capacity of 4500. Two seat wagons were cut from the show, reducing the seating to around 3500. An elephant truck was also cut, leaving the show with eight bulls carried in two trucks. The goal was to cut a \$1000 a day from the nut.

Admission prices went up 50¢ to \$6.00 general admission for adults, and \$3.50 for children. The performance ran two hours and twenty minutes, and included twenty displays. Russell Darr had a six piece band and used tapes for certain production numbers. Among the featured acts were Dave Hoover with eight tigers and six lions, the Flying Alvarez Troupe, John Waldes' bears, and the Vashek Duo, a high wire motorcycle act.

Following the opening, the show started north. At Burlington, North Carolina, on April 21-22, rain and cold kept much of the crowd away, and the show had to find another lot as the contracted one was partially under water. Early reports indicated the show had spotty business, which improved upon coming into Virginia, even though rain hurt at some dates. The circus made the Shenandoah Apple Blossom Festival at Winchester,





Virginia in late April and early May, and had good business in New Jersey later in May. At Milford, Connecticut on June 5, the heaviest rains of the century hit the show, necessitating some of the equipment being moved to higher ground. Dan Rather and CBS news featured the show on its July 12 broadcast, calling it part of a "vanishing era." Its July 19-20 date at Rutland, Vermont was the farthest north on the tour. In August it played Pennsylvania, New Jersey, and Long Island. Enroute to Sailsbury, Maryland, the front yard light plant was cut in half when it was rammed by another truck. Fortunately there were no injuries, and the back yard light plant and a light plant from the cookhouse were used on the front end for several days. In September the show back tracked through Virginia, North Carolina, South Carolina, and Georgia. The show did poor business at Decatur, Georgia, and reports at that time indicated slow business

The Clyde Beatty-Cole Bros. Circus office ticket semi No. 33 on the lot in Decatur, Ga. It was painted in the new color scheme, white with red lettering and yellow trip. Joe Bradbury photo.

since heading south. In late September and October the show was in Tennessee, Alabama, Mississippi, and Louisiana. They packed them in at Baton Rouge during a three day stand in early October, and three shows a day were required at New Orleans in mid month. The season closed at Naples, Florida on November 24, and according to reports the show made a small profit for the year. It was a rough year with much rain and mud in early season. The show looked good on the lot with the new paint job.

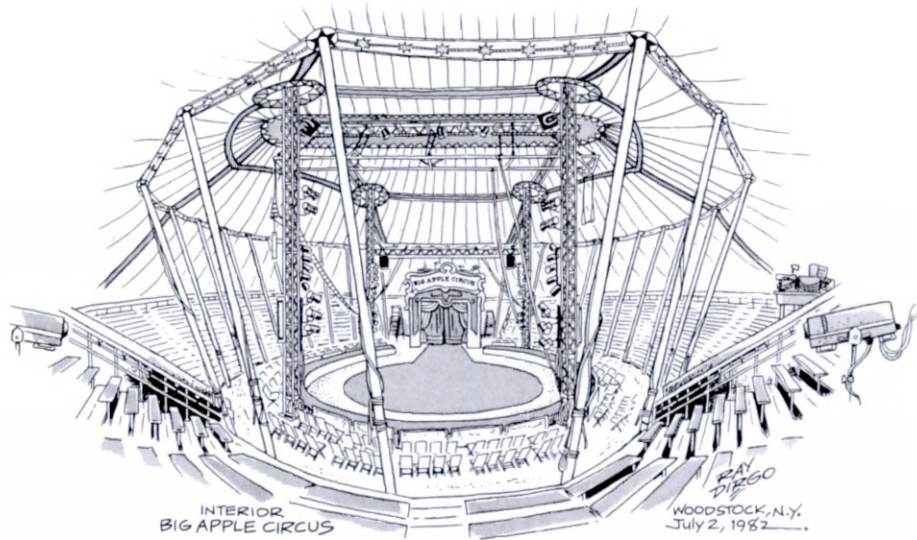
A circus that has attracted much attention in recent years is the Big Apple

This great drawing by Ray Dirgo illustrates the interior of the Big Apple Circus European style big top.

ple Circus, founded by Paul Binder in 1977. It flourished again in 1982. Presenting a one ring European style performance in a special four pole plastic big top seating 1600, the show began its summer season in Brooklyn in mid May. It closed on August 1, at Willow Grove, Pennsylvania. In December it opened its usual Christmas stand at Lincoln Center in New York City. It had a truly outstanding performance, for its size one of the finest ever presented in this country. The Lincoln Center program ran a little over two hours and opened with the entire company entering the ring and giving a potpourri of ground acts, comedy and introductions. It featured a single trap cloud swing, a unicycle on a low wire, a rotating aerial ladder, the Canestrellis trampoline act, Katja Schumann and her superb high school horses, and other acts, all top flight. Of particular note was Benny Williams and his elephant Anna May, who delighted a *Wall Street Journal* reviewer, and Koma Zura, who does a fascinating top spinning act. Organized as a non-profit corporation, the Big Apple Circus becomes more popular each year. Advance ticket sales and charitable contributions auger well for 1983.

The Carson and Barnes Circus means Dore R. Miller, who observed his forty-sixth year as a show owner in 1982. After being narrowly missed by a tornado on April 2, the show opened at Idabel, Oklahoma the next day. The orange and blue Italian tent purchased in 1980 was used again; it is a 130 foot round top with five 40's, and two 18 foot middles. New this year was a flashy program designed by George DaDeppo, and a Apple computer used to keep financial records. At Carlsbad, New Mexico on April 22, it snowed, but the show continued to rack up some of the largest weekly grosses in its history. At Paris, Texas on May 8, the show survived another tornado. On a bad lot in Sallisaw, Oklahoma, the elephant Obert was killed when he fell into a gravel pit on May 12. The show had other troubles in May. At Unfaula, Oklahoma on May 13, the show was cancelled when they were unable to get the top up, and at Coffeyville, Kansas four days later, the tent had to be moved onto a parking lot.

At Fargo, North Dakota and Milwaukee extra performances were held to meet the demand, and on July 2 the show was featured on the ABC morning TV show *Good Morning America*. At New London, Wisconsin on August 3, a truck carrying six elephants was involved in a wreck; the driver was injured, but not the elephants, who being good troupers, simply stood next to the truck until help arrived. The show closed at Colony, Texas on October 31, and went in-



to the barn at Hugo the next day. Total mileage for the year was over 14,000 miles, the longest jump being 181 miles from Wilmore to Hartford, Kentucky in September. The show made 200 towns in eighteen states, for the most part playing its traditional high grass route. Reports at season's end indicated the show had one of its best years ever.



CHS member Ted Bowman, Treasurer of the Carson & Barnes Circus is shown under the marquee during the 1982 season. Fred Pfening photo.

While the Circus Vargas was in winter quarters at Lion Country Safari Park at Laguna Hills, California, twelve of its elephants were in the New Year's Day Rose Bowl Parade in Pasadena. The season opened at El Cajon, California, January 22 with a blue 150 foot round top with three 50 foot middles. At El Monte, California in February Marcel Peters was attacked by a tiger and his cat act was pulled from the show. At Indio, California on April 19, Irvin and Kenneth Feld made a surprise visit. By the end of May the show had completed its dates around the Los Angeles area, and moved north to San Francisco for a series of stands in that locale. At San Jose on June 10 the new plastic Italian tent manufactured by Canobbio was raised for the first time. This red and blue striped tent was the same size as the top it replaced, but required more side poles. It was yellow with the title in red letters on the inside, and the outside stripes did not show because of its double thickness.

Following the Bay area dates, the show moved north into Northern California, and the Pacific Northwest. The Seattle date in mid August drew good crowds. The show was scaled down from previous years. Missing was the live band, replaced by a drummer backed by tapes. The elephant



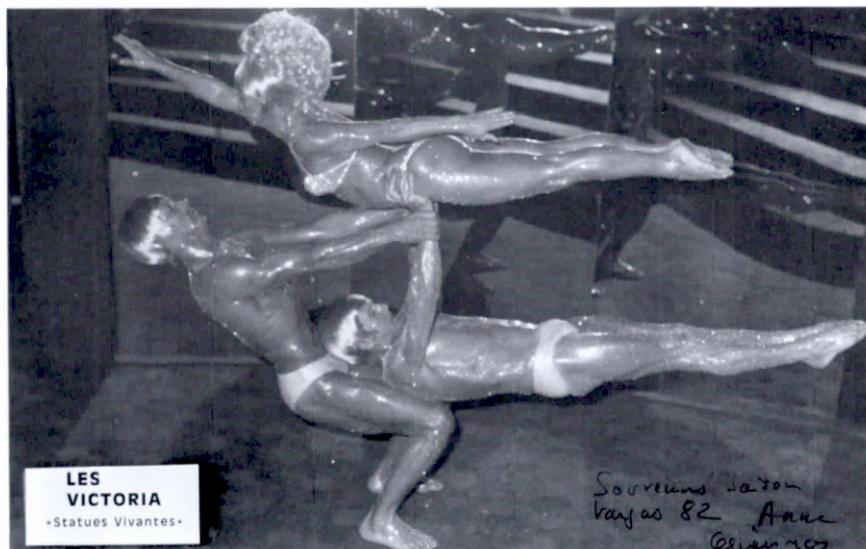
The flashy front of the side show of the Carson & Barnes Circus is pictured in Mt. Gilead, Ohio, September 19, 1982. Fred Pfening photo.

herd had been cut and only nine bulls were used in the program. One was used on the midway for elephant rides, and two small African punks were on display on the midway, making a total of twelve elephants on the show.

Vargas returned to California in early October, and closed at Bakersfield on November 7. It wintered at the Orange County Fairgrounds in Costa Mesa, California to make plans for its customary early January opening.

John "Gopher" Davenport and his three ring Ford Bros. Circus purchased a new 130 foot round top with a 215 foot middle South American style tent with red and white stripes. The new Bruno top had eight center poles, and is believed to be the first tent of its type used on an American circus. Joe McMahon, who was with Beatty-Cole in 1981, became their

The Les Victoria European statue act appeared with Circus Vargas during the 1982 season. This was the first statue act to appear under an American big top in over forty years.



general agent. On March 1st, the title of the show was changed from Jungle Wonders Circus to Ford Bros. Kodiak Circus, an indication that the show was going to repeat its 1978 tour to Alaska. The season opened at Conrad, Texas on April 12.

The show had three elephants, two large Asiatics named Boo and Tommy, the latter a male; and one African named Mickey; two other elephants named Tena and Ellie were leased. It carried three semis, a canvas truck, a concession trailer, and two spare tractors, one pulling the other. The performance included lions, bears, and a flying act. Recorded music was used part of the season, but an organist was later added.

By June 6 the circus had reached Spirit Lake, Idaho, and soon after made dates in Montana and in Alberta, Canada. The first Alaskan date was at Fairbanks on August 6-9. At Anchorage, during the August 11-15 date, the show took delivery of the baby elephant. The final Alaskan date was Ketchikan on August 27, after which the show played dates in Canada. Upon return to the continental United States, dates were played in Kansas, Nebraska, and Oklahoma. The season closed at Hockley, Texas on November 7.



Wayne and Cathy Franzen made the ninth tour of their Franzen Bros. Circus. They used the same tent as in 1981, a 80 foot round top with one 40 middle, with yellow and blue stripes. This one ring circus with an old time format traveled behind seven steering wheels. The show carried fourteen horses, three goats, one dromedary, one llama, one donkey, and one elephant. The performance featured a cat act worked in a steel arena spotted at one end of the big top, and twelve liberty horses both worked by Wayne Franzen. The band consisted of an organ and a trumpet, although a drummer traveled with the show at times.

It played Georgia, Tennessee, and Kentucky in the early season, and moved into Illinois, Wisconsin, and Michigan later in the year, reportedly closing in early November, and wintering in Florida. The show used a moderate amount of Enquirer stock posters, and a number of red and white date sheets, a traditional form of advertising spurned by many shows today. Franzen Bros. had a very good season, and the profits enabled the show to purchase a new tractor and other pieces of equipment.

L. B. "Hoxie" Tucker and his Hoxie Bros. Circus began its 39th season March 10 with a Shrine date in Miami. The regular season began at Key Lar-

The Bruno plastic red and white big top of the Ford Bros. Kodiak Circus is shown in Luduc, Alberta, Canada, June 24, 1982. The top was 90 by 150 feet and used 45 foot center poles. Gordon Brown photo.

go, Florida on March 20. John Lewis was the manager, and the show used a one pole 160 round top, which had previously seen duty on the Beatty-Cole Circus. A Macon, Georgia Shrine date from April 2-11 was one of the few major Shrine canvas stands in the country. The show was in Tennessee in April, and Illinois in May. At Canton, Illinois, on May 13, the stake driver turned over while making a sharp curve, and at Springfield, Illinois on May 15, the show got within fifty miles of Franzen Bros. On June 8 at Tipp City, Ohio, an elephant handler was injured by one of his charges and treated for chest injuries. A day later at Covington, Kentucky the elephants ran, but were recaptured sometime later. The elephant Hoxie also ran later in the year at Whitting, New York. Starting with the Laurel, Maryland date on July 22, the canvas from the 1981 Great American Circus was utilized. It was an 80 with one 40, and

Franzen Bros. Circus trailer was used for office, ticket wagon and concession stand. Photo taken in Duluth, Ga., November 6, 1982. Joe Bradbury photo.



two 30's. In August a driver totaled the tractor which was pulling the power plant. Hoxie ended its season at Fort Myers, Florida on October 8. Todd Robinson published a fine route book for the show.

The show traveled on eleven trucks which were white with purple trim and red lettering, with considerable variation in style. This was three to four fewer tractors than the previous year. It carried four elephants (three Asiatics and one African), and three lions and three tigers for "Wild Bill" Kramer's cat act. The six piece band led by Charles Moyer played traditional circus music, and was one of the show's strongest aspects. After leaving the Big Apple Circus, Johnny Herriott joined the show and worked a dog act. The elephant act was fast paced, and considered the highlight of the performance by many. At intermission, the show had an elephant ride and a snake pit show out front.

Allen Hill managed Tucker's second show, Great American Circus. It began touring at Palm Coast, Florida on April 21. New this year were the big top and side show tops from Leaf Tent. The show traveled on eight trucks. The route took the show into Pennsylvania, Virginia, Kentucky and Georgia. The closing was at Daytona Beach, Florida on September 22. the show had three Asian elephants: Betty, age eight; Bonnie, age thirty-two; and Jessie, thirty-three. the show reportedly had an excellent season.

Roberts Bros. Circus, managed by Robert Earl, had a preseason weekend at Riverview and Sun City, Florida on March 6 and 7. The regular season opened at Fort Meade, Florida on April 13. Some of the early Florida dates were sponsored by the Police Benevolent Association. The show was in Ohio in May, and Vermont in July. Later the route took them into New Hampshire, Massachusetts and Maine. They used a small pictorial and long date sheet in billing. The show closed at Lake Park, Florida in October after a number of stands in Georgia. A number two unit opened at Fort Bragg, N.C. in later May, but no details are known. Roberts Bros. went into the barn a winner, with plans for a new big top in 1983.

Big John Strong and his circus opened at Yacaiipa, California on February 26, after playing a tentless date at Phoenix earlier in the month. Early season dates in Arizona were off due to bad weather, but business improved in California and Oregon later in the year. At Mountain Home, Idaho in June, the crowd was huge. Show had a blow down in Wyoming. On October 2, a semi truck and trailer carrying animals including the elephant Neena overturned. None of the animals were hurt. The regular season closed someplace in Southern California. There



The Hoxie Bros. Circus equipment was used for the Mahi Shrine date in Miami, Fla., February 10 through 14, 1982. This fine night photo of the marquee was taken by Arnold Brito.

was a short tour around Phoenix in November.

Other tent shows, both traveling and permanent, were out in 1982. The Circus World Museum again featured Buckles Woodcock and his family elephant act in their big top, and Chicago again booked the big parade on Memorial Day. Knott's Berry Farm had Col. Howe's Traveling Circus Extravaganza managed by Chuck Burnes and using a rented Bruno tent. This one ring show ran from June to September at the Buena Park, California Park. The Paul Eagles Luncheon Club produced its annual circus at Downey, California on March 9, using a rented tent.

Sandy Dobritch and his Dobritch International Circus held its annual Wheaton, Illinois police date from June 17-20. He also produced a special Circus of the Stars in Charlotte, North Carolina from June 27 to July 11 for the P.T.L. Club, a religious group. The Jules and Beck Combined Circus

The two pole big top of the King Circus is shown in Oakland, N.J., July 22, 1982. Fred Heathley photo.



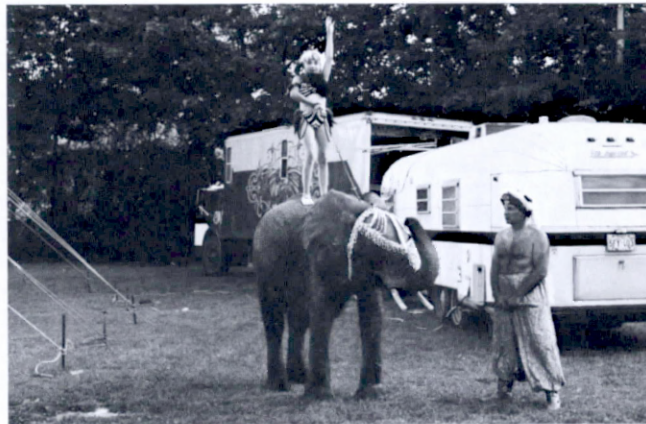
Bob Earl's Roberts Bros. Circus made its first serious tour of Ohio in 1982. The blue and white striped big top is shown in West Jefferson, Ohio, in May. Fred Pfening photo.

Bleisner, opened on Memorial Day in New Jersey. The show carried an 85 foot round end tent with a 20 foot middle from Nashville Tent and Awning, and played dates in New Jersey and Massachusetts. It traveled on two trucks, and Peter Luvus' African elephant Kenya was on the show.

Al Stencell's Martin and Downs Circus had an eighteen week tour of Canada. It opened at Havelock, Ontario on May 11, and closed around Labor Day. Stencell put the show up for sale at the end of the season. The Liebel Family Circus used a 90 foot big top which seated 400. This show was first reported at Aiken, South Carolina on May 19-23. It traveled behind three steering wheels. The Milette Amateur Circus observed its tenth year by appearing at the Little Rock, Arkansas CFA convention. The Sarasota Sailor Circus, staged by students at Sarasota High School, celebrated its thirty-third year.

Ward Hall purchased the King Bros.

Pete Luvus and his elephant Kenya are pictured in the backyard of the King Circus in Oakland, N.J. Fred Heathley photo.





big top and opened his Wonderade under a tent in May after appearing at the Smithsonian Institution's Spring Celebration and the CHS convention. The show lasted two weeks. Circus Tivoli did not tour in 1982, but its owner booked the Great Circus of China tour through Canada. Marsha Hunt Jones sold the winter quarters and last bits of equipment of the Hunt Bros. Circus, ending the long association with the circus business for the Hunt family.

As always the Ringling-Barnum show and its two units led the list of indoor shows. The big news from the Ringling camp was the March 19 purchase of the two shows, and two ice shows by Irvin and Kenneth Feld from Mattel for \$2,800,000. The Orlando, Florida park, Circus World, was not included. Irvin Feld and his late brother Israel had purchased Ringling-Barnum from the North brothers in 1967. They became a public corporation soon after, and in 1971 became part of Mattel in a friendly take over.

The Blue Unit opened its season at the Venice winter quarters arena on December 31. During the St. Petersburg date in early January the show was taped for a March 3 CBS special hosted by Richard Thomas of the Waltons TV show. The show assembled a parade for the television cameras. For the first time in years a cat act did not open the show. Featured acts included the Flying Vasquez, Elvin Bale and his wheel of death, Charley Baumann's tigers, and Axel Gautier's elephants. Jim Gibson, one time band leader for Vargas, led the hornsters. The show had six new wagons built by Southern Truck Body of Tampa. The train consisted of forty two cars including two concession cars, twenty-four coaches, ten flats, one by-level storage car, one standard storage car, and four stock cars.

Bob McDougall, long time CHS member, was manager for much of the year, but was transferred to the Red Unit during a management shake

This water truck was built by Bob MacDougall for the 1982 tour of the Ringling-Barnum Circus Blue Unit. Photo taken in Anaheim, Ca., August 7, 1982 by Marv Krieger.

up at Chicago. Dean McMurry was axed as manager of the Red Unit, and McDougall's assistant took over his duties on the Blue after his move.

During a Richmond, Virginia date, an elephant bolted from the arena while pulling a spec stage coach filled with children. Fortunately, no one was injured. The show played an unexpected date in Portland, Maine because the building in Worcester, Massachusetts wasn't ready. Another

Newspaper ad used by the Ringling-Barnum Circus Blue Unit for the Seattle, Wash., date in 1982. Mike Sporrer collection.

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arena problem occurred in Phoenix where the show had to cancel a date because of sags in the hall's roof.

On July 10, at Tucson, Miguel Vasquez put his name in the record books, and garnered the circus much publicity, when he completed the first public performance of the quadruple somersault. A Bengal tiger was put to sleep during the same stand.

The show encountered opposition from Vargas in California, and the Pacific Northwest. Vargas had a strong media campaign which apparently hurt Ringling grosses in the area. Business picked up during later dates in Salt Lake City and Denver. This unit closed at Nassau, Long Island, and made its home run to Venice on December 5 after playing thirty-two dates in just over eleven months.

The Red Unit opened at Venice at the end of January. The forty car train included eight flats, one by-level car, two tunnel cars, five stocks, two concession cars, and twenty-two coaches. One of the concession cars was from the ill-fated Monte Carlo Circus of a few seasons back.

The show's second date was Tallahassee, one of only two new dates on the route. At Atlanta, clown Lou Jacobs was honored as the Lou Jacobs Tent No. 139 of the Circus Fans Association was raised. As always, the star of the show was Gunther Gebel Williams working tigers and elephants. New this year was his giraffe, named Dickie. Other features were Henry Schroder and his leopard act, and the Corillo brothers on the high wire.

Also in Atlanta, Marguerite Ayala fell at the end of her act while doing a hair hang. She suffered a broken neck, fractured arm and cheekbone, and returned home to Sarasota where she is reported doing quite well. The route was changed as Syracuse and Louisville were cancelled at the last minute, and Niagara Falls and Lexington added. Later dates in Dayton, Nashville and Memphis were added. The Niagara Falls stand was apparently a larry.

At Dallas on August 3, flyer Gino Farfan suffered a broken neck during a mid-air collision with his father who was his catcher. Last report had him leaving the show and returning to his native Chile. At Indianapolis, about forty-five performers from the Peru Circus City Festival show visited. The show closed in Cleveland on November 21, and headed back to its Venice home after fifty-two cities. While it suffered terrible business at some dates, the overall season was considered good.

Among other indoor operas, the American Continental Circus owned by Matthew Gatti continued to be a major force on the west coast. As in the past of the bulk of the tour was

sponsored by the Shrine, and police and fire fighter organizations. Many of the dates were those once held by Polack Bros. Their season opened in early March at Snyder, Texas, and they had major Shrine dates in Tucson in March and Tacoma in April. When they played north of the border the show's title changed to Canadian International.

American Continental made the San Francisco and Sacramento Shrine dates in late April and early May. The final major Shrine date was Phoenix in September, after which they played in the Los Angeles area. Feature acts included the Porredon Perch act, the Flying Valencias, and the Wozniak teeterboard troupe. Tom and Pom Pom Donoho had three elephants with the show. It was an excellent performance.

The Hubert Castle Circus had two units enroute, the Blue and the Gold. Owned and managed by John "Tarzan" Zerbini, the gold unit opened in Grand Rapids, Michigan in late January. Dates in Fort Wayne, Memphis, Minneapolis, and Columbus, Ohio followed. A Canadian tour was topped by good crowds in Regina. Other dates in the mountain and plains states followed. The spring route concluded with a late July stand in Ft. Smith, Arkansas. Most of the acts headed for Honolulu for a date with Paul Kaye in the islands.

The fall tour began in Johnson City, Tennessee on September 10, and closed in Chattanooga on November 7. The show played solely under Shrine sponsorship.

The Castle Blue Unit got off to a sad start when three small elephants leased from Beatty-Cole died enroute to the opening date at Flint, Michigan on March 12. Dates in Washington, Oregon, and Montana followed. The show had the big Shrine date at Indianapolis in late April and early May, and spent the rest of the month in Canada. The show made a huge jump from Rapid City, South Dakota to Pasco, Washington in four days. The Blue Unit closed in Salt Lake City in mid-June. The winter quarters of both Castle shows was moved from Sarasota to Carthage, Missouri.

The Cardon International Circus also had two units, the Red and Blue, apeing the Big Show. Larry Carden managed the Red unit which opened at Milwaukee in February, and later had dates in Tulsa, Bismark, North Dakota, Duluth, and Ardmore, Oklahoma. Route information on this one was difficult to obtain, but the show played stands in the mountain and plains states in May, June, and July. With the exception of some fair dates, all stands were sponsored by the Shrine.

The Blue Unit, managed by George Carden toured Canada in May and



The George Carden Circus was presented as a free attraction at the Ohio State Fair, Columbus, Ohio, in August 1982. Fred Pfening photo.

June. The show apparently had some under canvas dates. Later in the year the show was at the Ohio State Fair, and still later they appeared in Alexandria, Louisiana, and a number of Texas dates. The show closed in Hammond, Indiana in late November after being out 258 days. The show reported the largest grosses and net in its history, and already had twenty-one weeks set for 1983. A third unit is being framed at the Willard, Missouri quarters.

The Royal Hanneford Circus owned by Tommy Hanneford opened at Saginaw, Michigan for the local Shrine in mid-January. The show had major Shrine dates at St. Petersburg, Lansing, Savannah, and Tampa. For a while the show had two units on tour. The second unit appeared in Dayton, and Cincinnati, Ohio. A 2500 seat big top was used for some outdoor stands in Michigan, where it also had some fair dates. The outfit also played fairs in Minnesota, New York, and South Carolina, the latter under canvas. The

The Coronas of Hollywood Circus appeared as a free attraction at the Columbus (Ohio) Zoo in August of 1982. Fred Pfening photo.



final date was the big New Orleans Shrine stand. In the fall Hanneford announced he had signed two major Shrine dates for 1983: Detroit and Houston.

Robert Atterbury, son of the legendary Uncle Bob Atterbury, continued as general manager of the Hamid-Morton Circus. He had his usual string of Texas dates, including the big Houston Shrine show, which was held in the spring for the first time in 1982. This traditional November date was reportedly moved to avoid competition with Vargas which was in the Lone Star state in the fall. He was apparently producing dates in Michigan in July, and in the fall had the Shrine circuses at Austin, San Antonio, Dallas, and Fort Worth.

Tommy Bentley and Chuck Clancy did not tour their Bentley Bros. Circus in its familiar California territory, due mainly to opposition from Vargas. Instead they opened at Pottstown, Pennsylvania in July, and followed up with dates in Massachusetts, Vermont, and Connecticut. They were often sponsored by the Elks and firemen's associations. Later they were in Iowa, Kansas and Missouri.

Circus Coronas continued to expand their list of Shrine dates during 1982. At their Myakka City, Florida quarters George Coronas was injured by an elephant in January. New to the show were two Indian elephants pur-



chased from Vargas in November 1981. George Hanneford's elephants also appeared at some dates. The opening was at Daytona Beach, Florida in late March, followed by Orlando. The route took them through Georgia, Nebraska, Arkansas, Louisiana, Missouri, Colorado, and Alabama. They had major Shrine dates at St. Louis, and Kansas City where the season ended. For a while they had two units out. In October they announced they had purchased a tent. The show had some outdoor dates, many of them at fairs.

Hamid-Morton held on to the bulk of its Shrine dates in 1982. The season opened at Roanoke, Virginia in late January. Other Shrine dates included Hartford, Topeka, St. Paul, Oklahoma City, and Pittsburgh. They played for the police in Kansas City.

Jim Nordmark opened his International All Star Circus at Thomaston, Georgia early in February. This one played auditorium stages, moved on three trucks, and handled its own concessions. Dates included South Carolina, Ohio (where they played high school gyms), and the New England states.

George Hubler and his Hubler International Circus made their usual Ohio dates, appearing in Mentor for the PTA, and Youngstown for the Shrine. He also made a series of Shrine dates in Kentucky. Later in the year the show appeared in Iowa, and New York.

Bill Garden's Holiday Hippodrome played high school auditoriums in Florida, Tennessee, West Virginia, Pennsylvania, Connecticut, and Massachusetts in the spring. They were later in the midwest, and in late summer returned to New England. They jumped back into the plains states and spent much of the fall along the eastern seaboard.

The Donnie Johnson International Circus toured Illinois under Shrine auspices. Johnson was formerly

The new European-made plastic big top arrived in midseason of Circus Vargas. It is shown here in Everett, Wash., September 5, 1982. Michael Sporrer photo.

associated with the Cardens in the Carden-Johnson Circus, a title which was abolished on December 31, 1981. In February, his nine tiger act, and three elephants appeared with Big John Strong.

Among other indoor shows, Adams Bros. Circus played some dates in North Carolina and Georgia. Waldon Webb and his All American Circus made its annual spring tour in

Newspaper ad used by the King Circus in New Jersey in 1982. Fred Heatley collection.

southern California. Tim Tegge was the producing clown. A fall tour opened at Costa Mesa on August 7. All Star Cavelcade made its debut in 1982. Owned by Atlanta Southern Productions, it apparently opened in March and toured the deep south.

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4:30 p.m. & 8:00 p.m. Daily

**CLIP THIS AD
GOOD FOR ONE FREE CHILD**
(12 & under) General Admission Ticket!
(Must Be Accompanied By Adult)

GOOD SEATS AS LATE AS SHOWTIME!

Newspaper ad used by the Beatty-Cole Circus for the Decatur, Ga., date appeared in the *Atlanta Constitution* in September 1982. Joe Bradbury collection.

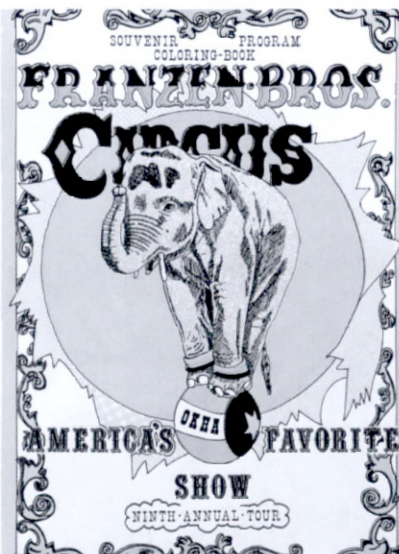
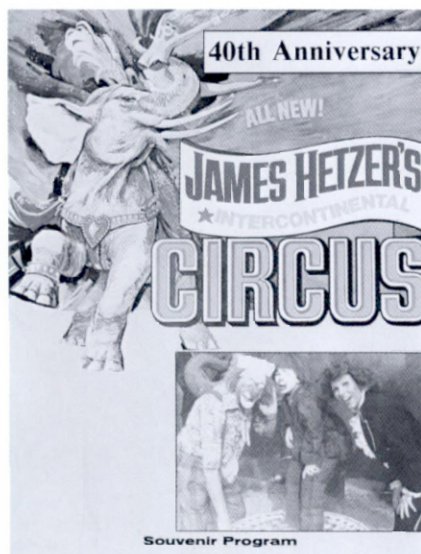
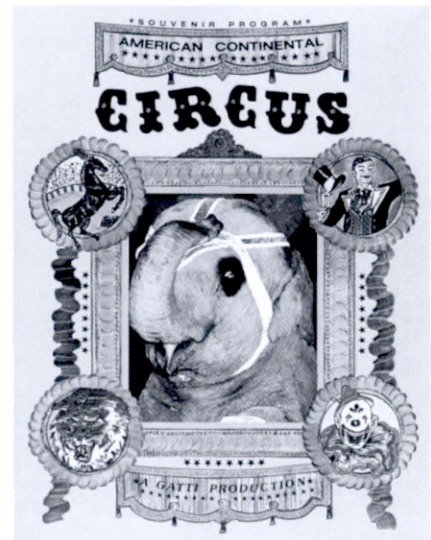
The Royal Danish Circus appeared at the Woodstock County Fair. Wayne McCary's Royal International Circus made its usual Maine Shrine dates including Lewistown, Portland, August, Bangor, and Presque Isle in May. In September, he had a fair date at West Springfield, Massachusetts. The Royal Lichtenstein Quarter Ring Sidewalk Circus from San Jose, California performed at colleges and churches. It was one of the many circus arts troupes which have sprung up over the last few years.

Bob Snowden produced the Manchester, New Hampshire Shrine show in April as a five ringer. Earl Tegge had his TNT Royal Olympic Circus play in shopping centers across the country. There was also a Royal Palace show out that appeared in Norfolk, Virginia in June, and Mattoon, Illinois in September. Richard Bates had his Bates Bros. International Circus in Canada doing stage dates. Baeur-Hall Enterprises continued to produce the Wilmington, Delaware Shrine date. Later in the summer they had a circus at a park in New Jersey. This date featured acts from the Castle-Zerbini organization.

Beck's Circorama, one of many obscure shows out in 1982, had some dates in Mississippi. Another arcane



1982 Programs





outfit was the Blue Star Circus, which reportedly had a May 1 opening at Griffin, Georgia. Even the title was confusing on Buggy's Dunn Suitcase Circus (or Dunn's Buggy Suitcase Circus), which played South Carolina, Florida, and Georgia. And then there was a report of a Bond Bros. Circus playing a July 28 date somewhere in the wilds of New Jersey. Some, like Circus Astro and the Haines Family Circus, which advertised for acts early in the year, may have never gotten past the letterhead stage.

Ed Migley's Circus America, formerly called Circus Odyssey, began the year with a date in Mexico City. Later the show was in Puerto Rico, and played its first state side date at Wilkes Barre, Pennsylvania for the Shrine in April. He had a date in Boston in early May, and closed the year at Baltimore in November.

The performance at Mattel Toy's Circus World was a strong one, featuring David McMillan and his tigers, and Roman Schmidt, son of the late Hugo Schmidt, with twenty elephants. It was reported that Schmidt was training a white rhino for the show. The park acquired two former

The elephant truck of the Ford Bros. Kodiak Circus hauled two horses, one small elephant and two large elephants plus a stock of baled hay. Photo taken in Sutherland, Nebraska, October 8, 1982, after the show had made its long haul to Alaska. Joe Fleming photo.

Hagenbeck-Wallace baggage wagons from Jerry Booker. A Mattel report to stockholders indicated that attendance at the park was down due to the recession.

Jimmy Cole marked the forty-fourth annual tour of his Cole All Star TV Circus. The show opened on January 16 in Halifax, Pennsylvania in bad weather and to small crowds. Later dates were made in New York state, and the tour ended at Gloversville, New York in early April. John Winn again had about a three week tour on the west coast. This outfit had no animals, and did not advertise itself as

The huge 2700 seat yellow and red big top of the Circus Tivoli was raised in Edmonton, Alberta, Canada, for the Summerfest in August of 1982. Circus Tivoli did not operate in 1982. Gordon Brown photo.



a circus, using the title Europorama High Wire Thrill Show. A grandstand show, it used police sponsorship.

The circus of Florida State University had a summer date at Callaway Gardens in Pine Mountain, Georgia. Betty Wendany's one ring, side wall Funs-A-Poppin Circus continued to travel in Arizona and Southern in 1982, playing country fairs at some spots, and sponsored by school groups at others. Wendany died in October. Ian Garden's Garden Bros. Circus celebrated its forty-fifth year. The Toronto based organization played its usual string of Canadian Shrine dates, including Toronto and Montreal, and also played Allentown, and Redding, Pennsylvania, and South Bend, Indiana.

The Great All American Youth Circus from Redlands, California, under the direction of Warren C. Wood, played weekend dates in California. It used a thirty-two foot ring, and had twenty-three displays. James Hertzner and his Intercontinental Circus made its annual fall tour in West Virginia and presumably other states. The Hall and Christ ten-in-one played major fairs in the fall.

The Great Circus of China made a tour of Canada's larger cities in January and February. Dates were cancelled in Regina and Saskatoon because of poor advance ticket sales. Members of the Circus Tivoli handled the booking. Bill Kay opened with his regular Shrine dates in Madison, Wisconsin, and Syracuse, New York. The show also produced Shrine circuses in Idaho, West Virginia, Colorado, and Alabama.

A new addition to the growing list of promotion circuses was Johnson's All American Family Circus, owned by Vickie Johnson. This one played on both coasts, mostly in high school gyms. Billy Gunga had his Kamala Circus around Pittsburgh, and Cleveland in March and April. Paul Kaye's Continental Circus produced his annual date in Honolulu in August. A tour of Japan was reported to have started in mid-December.

The Emmett Kelly Jr. Circus made a number of sponsored dates in the East, and Midwest. On June 12, they played to the IBM employees at Essex Junction, Vermont. Other dates were sponsored by the police. Ron Kilroy produced the Rockford, Illinois Shrine circus, Milwaukee's Summerfest around the 4th of July, and the Kentucky State Fair at Louisville.

Grace McIntosh and her M&M Circus continued to produce the Rochester, New York Shrine date. After playing in Nebraska and Iowa, the year concluded at Mt. Clemens, Michigan under police sponsorship. The Magic Review Circus from Belpre, Ohio had a school date in Mason, Ohio on August 1. The Marvel

Circus had two dates at a Columbus, Ohio amusement park, and were later in New Jersey.

The Peru Circus City Festival had its annual youth circus in July. The Ronald McDonald Circus was in Canada and New York state. Frank Curry produced this one. A circus arts troupe called Make a Circus was in the San Francisco Bay area during the summer. The No Elephant Circus, another circus arts group, played in the New York City-Connecticut area, and appeared on Royal Hanneford at Staten Island in April. The Peanut Circus was in Georgia in October.

Eddie Zacchini opened his Olympic International Circus at the Florida State Fair at Tampa in February, where he presented twenty-eight performances in his 2500 seat tent. Attendance was reported excellent. A full route of Shrine and police dates followed including one in Chicago where Benny Williams and the elephant Anna May were featured along with a tremendous posing act that received a standing ovation. The last stand was the Miami Shrine in November.

The Pickle Family Circus had no animals or tent, but had its own

seating. A circus arts group which has been around since 1975, it played the west coast. Sam T. Polack kept his hand in the game with Shrine dates in Ohio, Kentucky, West Virginia, and Raleigh, North Carolina. Ron Kilroy is due to pick up the Louisville date in 1983.

Bill Garden called his circus both Showtime Follies and Holiday Hippodrome, and had dates in the South. John Strong had a small second unit which played in California and Utah. A third unit, called Clown Capers opened in San Bernardino, California in August. John and Betty Reid made their annual five week tour with their Reid Bros. Circus in Oregon, Idaho, and Montana. An outgrowth of the Ken Jensen Circus, Reid Bros. played some Shrine dates.

Carla Wallenda's Aerial Circus presented some open air dates along the east coast. Paul Pugh again had the Wenatchee Youth Circus in Washington. He revamped his show by building small wagons and loading them like cross cages on flat bed trucks.

Deaths during the year include Raymond Toole Stott, John (Shorty) Col-

lins, Brad (Guy) Dickens, Hallie Olstadt, Tom Upton, Steve Fanning, Karl Dubsky, Tony Padilla, Jim Conley, E. E. Coleman, "Smokie" Joe Simpson, Freddy Daw, Murray Powers, Jerry Mosley (DeWayne), Paul Luckey, Frankie Saluto, Judge Roy Hofheinz, Nena Evans, Erna Rudynoff, Vincent Reynolds, Paul Hudson, Betty Wendany, and Father David Hennessey.

Doubtless this overview of the 1982 circus year contains many gaps, and perhaps even a few inaccuracies. This compilation was more difficult than in past years due to *Circus Report* being published only part of the year. The best source of current circus information, the magazine was not available during editor Don Mareks' illness this past year. Publication resumed as this article went to press, and we all wish Don a continued recovery.

Those helping with this article include Larry Carden, Circus Vargas, Joe Bradbury, Bob and Erma Dunham, James Judkins of Carson and Barnes, Don Mareks, Don Fairbanks, Bob McCall, Todd Robinson, Al House, Fred Heatley, Gordon Brown, Gordon Carver, and Fred D. Pfening III.

BILL KASISKA'S LETTERHEADS

The Ringling Brothers used a wide variety of letterhead designs over the years. This 1900 design was lithographed by the Courier Company of Buffalo, New York. It is printed in dark gray ink.

CIRCUS WAGON HISTORY FILE

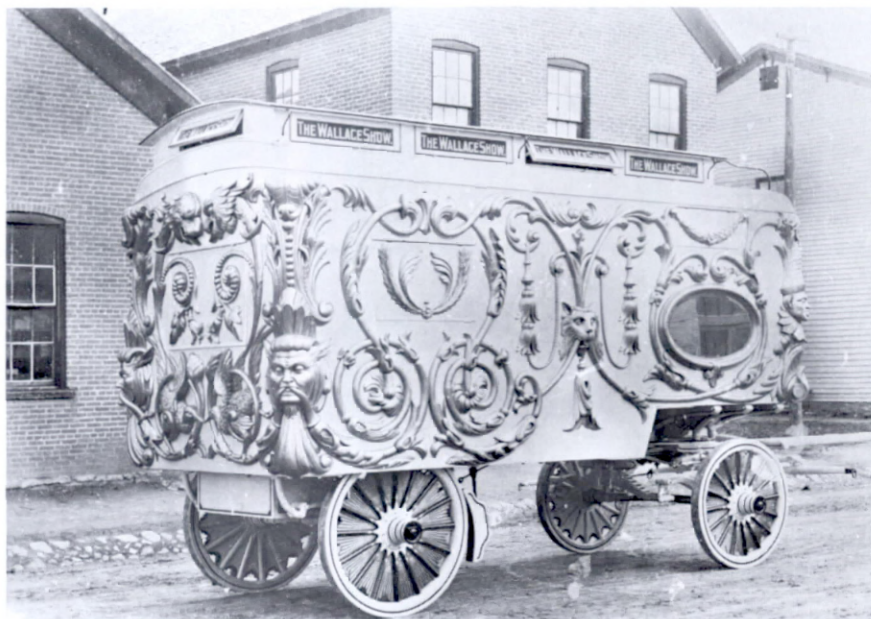
The Great Wallace Clown Ticket Wagon

by Frederick Dahlinger, Jr.

One cost effective measure practiced by nineteenth century showmen was to have a carved ticket wagon which served not only as a ticket sales outlet and office, but also doubled as a tableau in the street parade. The practice makes good sense too, for it placed the wagon under the gaze of many eyes; whereas if the wagon was left on the almost deserted circus lot it could have been the objective of criminals. Well known examples of these dual service vehicles belonged to Adam Forepaugh, whose ticket wagon was decorated with carved corner statues and five elliptical mirrors, and John Robinson, who owned a squat high wagon fitted with heavy scrollwork. Ben Wallace followed this practice with a beautifully carved vehicle which many consider the most beautiful ticket wagon ever constructed.

Information in the 1897 Wallace route book indicates that year to be the first of the wagon's existence. It is fortunate that one of the few surviv-

ing Sullivan & Eagle builder's photos shows the wagon fresh out of their Peru, Indiana shop. One print of this photograph was rescued by the late Ed U. Walter from the junkpile of Leas Studio in Peru, the firm which



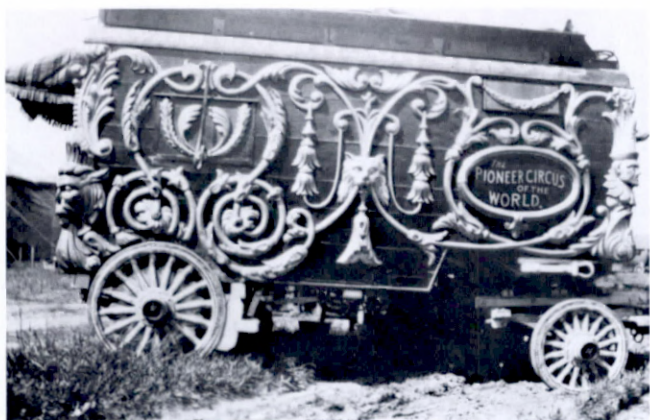
ing Sullivan & Eagle builder's photos shows the wagon fresh out of their Peru, Indiana shop. One print of this photograph was rescued by the late Ed U. Walter from the junkpile of Leas Studio in Peru, the firm which

Rare builder's view of the wagon fresh out of the Sullivan and Eagle paint room before being hauled down the street to the Great Wallace quarters. Photo taken during the winter of 1896-1897. Albert Conover Collection.



may have recorded Sullivan & Eagle's output on film.¹

As originally built the wagon's wheels were underneath the body, making it appear somewhat top heavy, the body skirting partially covering the rear wheels. The glazed clerestory windows bore the title "The Wallace Show," identifying Wallace as the original owner. The wagon has commonly been called the clown ticket wagon due to the jester portraits incorporated in the front corner carvings. The front of the wagon carried two matching scroll carvings which are stylistically related to another Wallace vehicle, the Running Lion

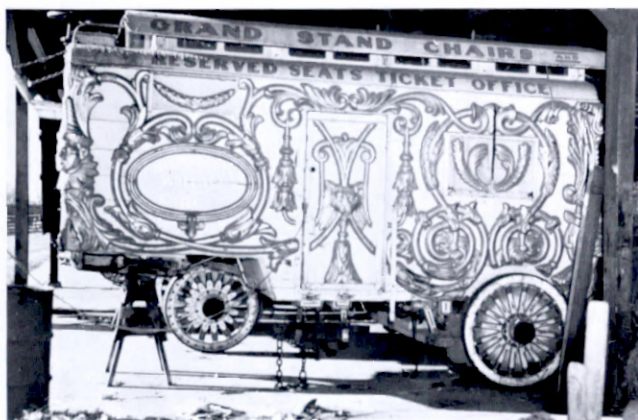


Even after more than twenty years of continual use, the wagon still added flash to the John Robinson front door. It was painted red at the time. Pfening Archives.

tableau, also presumed to be a Sullivan & Eagle product. The rear panels featured opposing duck on scroll carvings which curiously bear a strong resemblance to the side-panels of a small wagon on the Mighty Haag circus. Sullivan & Eagle constructed two sets of cages for the Haag show, in 1901 and 1903, and undoubtedly copied the same decorative layout for both vehicles.²

Only a few photographs of the clown ticket wagon on the Wallace show exist. The earliest known photo shows it in parade behind Wallace's horse and lion bandchariot at Richland Center, Wisconsin, on June 6, 1898.³ Another from the George Graf series of Wallace and Hagenbeck-Wallace photographs shows it to have been painted red in 1905.⁴

Ben Wallace acquired the Carl Hagenbeck Wild Animal Show in early 1907 and immediately became the owner of a considerable amount of excess show property. Exercising good judgement, Wallace employed primarily the two year old Hagenbeck wagons in 1907 and began to sell off his own wagons as surplus. One of the first to go was the clown ticket wagon, which was sold to Jerry Mugivan and Bert Bowers for their Van Amburg/Howes Great London show. A postcard taken at Punsxutawney, Pennsylvania, on July 14, 1908, shows the ticket wagon in the Mugivan and Bowers show parade.⁵ It also appears in another view taken of the entire Howes parade ready to leave the lot around 1911.⁶ The wagon was definitely on the 1911 Howes show and the late Bill Woodcock indicated it was on the 1912 Great Sanger show. The good photo coverage of the 1913 Sanger show does not disclose its presence, so it was probably on the duo's Famous Robinson show that year. Woodcock also placed it on the big 45 car John Robinson circus of 1917. Additional



The wagon did its last trouting on Hagenbeck-Wallace in 1934, after which it was stored in the shed at the Peru quarters where this photo was taken in 1937. By that time the front sunbursts were gone, and the wagon ingloriously rested on a sawhorse. It was painted white and gold on Hagenbeck-Wallace in 1934. Pfening Archives.



The relocated wheels and extended roof are shown clearly in this 1924 Sells Floto view. Art "Doc" Miller photo.

photographs will have to be located before it can be determined on which of the two Mugivan and Bowers shows the wagon served in the intervening years. In the late 1910's or early 1920's the roof edge was extended to provide additional weather protection to the clerestory windows and the wheels relocated from underneath the wagon body to their conventional position.

It is probable the wagon was on John Robinson from 1917 through 1922, since it appears in a 1921 view

Note the similarity between the bird carving on this circa 1902 Haag's Mighty Shows wagon, and the carvings on the back of the Great Wallace ticket wagon.



of the John Robinson lot at Cleveland, Ohio on May 27 or 28.⁷ The 1923 Robinson show was the 1922 Gollmar equipment, which precludes its presence there. Photographs place it on Sells-Floto in 1924, where it was probably used the year before, Sells Floto having come to Peru after the 1922 season to winter. John Robinson did not winter at Peru until after the season of 1928, and in 1929 a photograph shows the wagon to have been transferred back to that show. It remained on John Robinson in 1930 and may have been transferred to Hagenbeck-Wallace the following year.

Charles Kitto's 1932 Hagenbeck Wallace photos show the vehicle in use on that show, where it was last used in 1934. That year it was painted white and served as the reserved seat ticket wagon. The wagon was relegated to the barn at Peru, losing its front gear to another wagon by 1940. This cannibalizing sealed the wagon's fate and it was destroyed in the wagon burning at Peru in November 1941.

Credit is due Joseph T. Bradbury, Frank Pouska and Fred D. Pfening III for their contributions.

1. Walter's letter detailing the discovery is on display in Peru's Circus Museum.
2. *Billboard*, December 14, 1901, p. 9; October 31, 1903, p. 9.
3. Circus World Museum.
4. The majority of the Graf negatives are now owned by Albert Conover. The late Richard E. Conover established the 1905 date based on the bannerline in the photo.
5. George Miller, *A Pennsylvania Album*, (University Park, Pa.: Pennsylvania State University Press, 1979), p. 115. A Bode built glass side den appears in 1907 Van Amburg views, indicating a possible 1907 Wallace to Mugivan/Bowers sale.
6. Jos. F. Mohr Collection, Peru Circus Museum.
7. Frank Pouska collection.



The Norris and Rowe Circus used this colorful advance car during the first decade of this century. At the sale of the show at Peru, Indiana in 1910 it was sold to George W. Hall for his Tiger Bill's and Col. Geo. W. Hall's Historic Wild West Circus, Menagerie and Hippodrome. Photo from Sacramento (California) History Center courtesy Fred Dahlinger.